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MUSICAL NOTES:

An Annual Critical Record

OF

IMPORTANT MUSICAL EVENTS.

BY

HERMANN KLEIN.

ILLUSTRATED.

FIRST ISSUE. JAN.—DEC., 1886.

LONDON:
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PREFACE.

Need has long existed for an annual history of the principal musical events occurring in this country. The present work is intended to supply that need, and to fill a place in connection with Music analogous to that filled by Mr. Austin Brereton's book, DRAMATIC NOTES, *with reference to the Stage.*

The scope of such an undertaking must necessarily be limited. The spread of musical taste and culture in England during the past generation or so has been accompanied by a corresponding increase of musical enterprises, performances, and fresh productions of every class, with the result that the number of "events" taking place in course of the year is now simply enormous. Thus, whilst the necessity for an annual record has grown more pressing, the difficulty of selection which such a task involves has become materially enhanced. This must be urged as my excuse, should the fault be found that the ground covered by MUSICAL NOTES *is not comprehensive enough.*

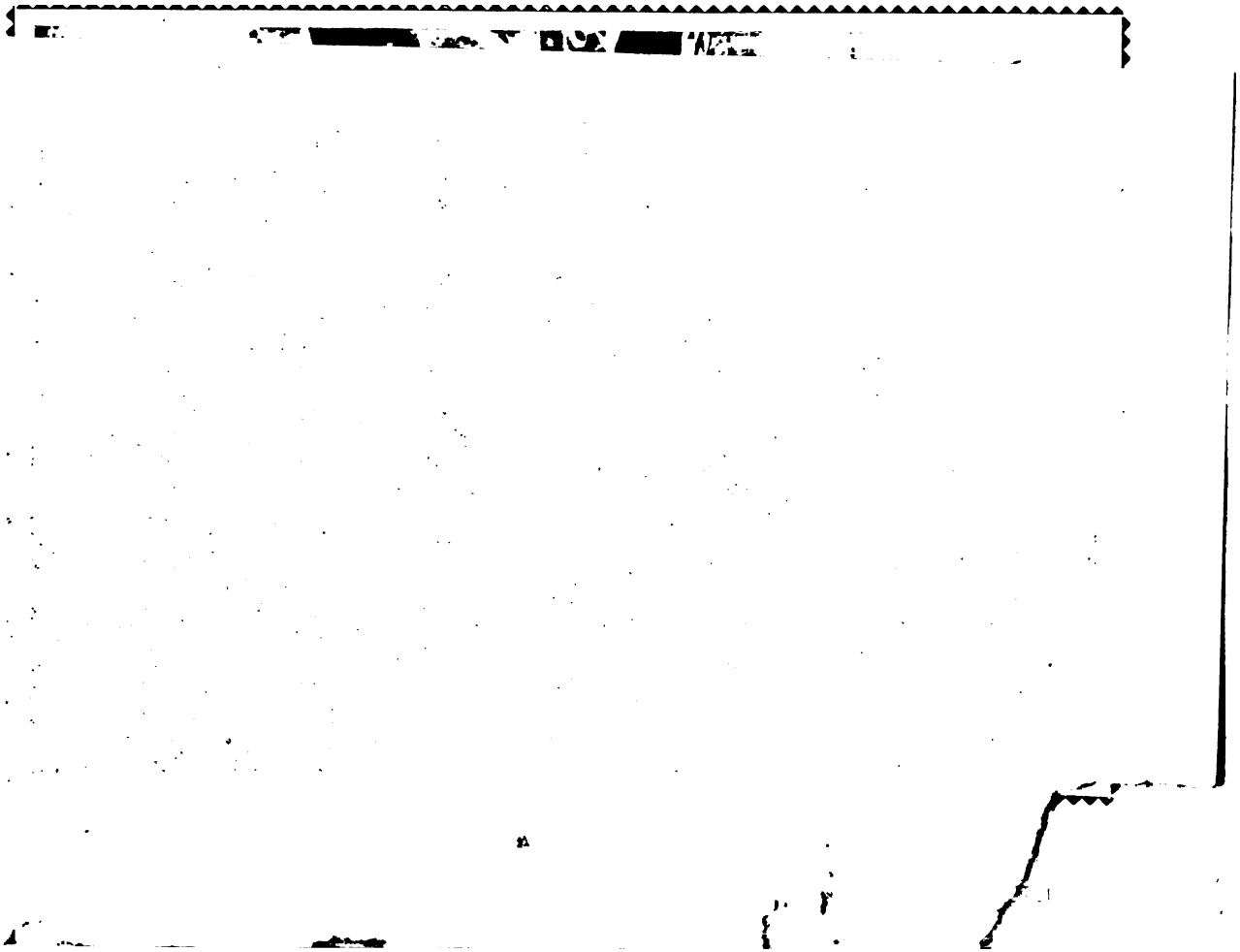
At the same time, whilst confining myself to the important work done in the Metropolis and at the leading Provincial Festivals, I feel that I have herein dealt with by far the greater proportion of those events that make up our musical history—especially the performance of new compositions, few of which are produced, albeit they subsequently find their way, elsewhere. Hence the prominent attention given to novelties in the following pages.

It has been essential to be critical in order to stand the remotest chance of making a review of this kind interesting. However, I have been less desirous of pressing my opinions upon the reader than of providing an impartial descriptive account of the year's music which shall be of service for present and future reference. In this aim I earnestly trust I may have succeeded.

H. K.

London, March, 1887.

THE CARL ROSA COMPANY IN FREDERIC CORDER'S OPERA "NORDISA."



MUSICAL NOTES.

1886.

JANUARY.

The early days of January belong, in the Metropolis, to a period of musical repose, undisturbed save by such events as a *Messiah* performance at the Royal Albert Hall or one of Mr. Boosey's Ballad Concerts. The musical history of 1886 actually began at Liverpool, where the Carl Rosa Opera Company opened its now annual season on January 4th. In course thereof were produced, for the first time, English versions of Marchetti's *Ruy Blas*, and Maillart's *Les Dragons de Villars* (the latter under the title of *Fadette*), both becoming popular items in the provincial repertory of the troupe. During the second week of the month a conference was held in town by the National Society of Professional Musicians—a provincial organisation about three years old, and consisting of about 350 members—for the purpose o discussing its future plans and extending its sphere of operations. It was hoped that some sound, practical results would accrue from the large amount of talk indulged in, but as yet only slight signs of actual progress have been made manifest. That amateurs were glad enough for the "Pops" to recommence was attested by a large attendance on Monday, January 11th, St. James's Hall being pleasantly full in every part. Herr Hausmann took his place in the quartet for the first time this season, and once more proved himself an artist of the highest order

On Saturday, January 16th, the musical world was startled and pained by the sad announcement of the death of Mr. Joseph Maas. It was not generally known that the eminent tenor was in other than his usual robust health, and, indeed, only a few intimate friends were aware that he had been confined to his bed for some days with a sharp attack of rheumatic fever, resulting from a cold he caught at Christmas during a stay at Birmingham. All too brief though it was, the career of Joseph Maas was almost as extraordinary as it was brilliant. He was born at Dartford, in Kent, on January 30th, 1847, and, as a boy, was for five years soloist in the choir of Rochester Cathedral. He made his first appearance in London on February 9th, 1871, at one of Henry Leslie's concerts, and, a little later on, he made his stage *début* in Boucicault's *Babil and Bijou*. His association with the Carl Rosa Troupe began in 1877, and he speedily became one of the most popular operatic tenors of the day. It was as an oratorio and concert singer, though, that Joseph Maas achieved highest and widest renown. It is here that his loss has been most deeply felt. The admiration and esteem in which he was held was testified by the representative assemblage that gathered at his funeral at West Hampstead Cemetery, while subsequently a considerable sum was subscribed towards the erection of a monument over the grave and the foundation of an annual prize for tenor vocalists.

Berlioz's *Faust* was given by the Albert Hall Choral Society on January 20th with the same principals as on the occasion of its previous performance there in November, 1884, viz., Madame Valleria (Margaret), Mr. Edward Lloyd (Faust), Mr. Henry Pyatt (Brander), and Mr. Barrington Foote (Mephistopheles). An enormous crowd seized the opportunity to hear Berlioz's masterpiece again. Once every season is not really often enough for lovers of this remarkable work; yet it is all they may expect, seeing that no prominent Metropolitan choir but Mr. Barnby's gives it with anything like regularity. That gentleman, who never conducted with better results, received more than one ovation in the course of the evening from a well-pleased and demonstrative audience. Admirers of Schumann had reason to be grateful to Mr. Arthur Chappell for the attention he gave last season to that master's less familiar compositions. At a Saturday concert the "Märchenerzählungen" ("Legendary Tales") were played

for the first time. They are written for pianoforte, clarinet (or violin), and viola, and consist of four pieces reflecting with alternate sentiment and vigour the latest phase of Schumann's style. Admirably rendered by Madame Norman-Néruda, Mr. Charles Hallé, and Herr Straus, they made a deep impression, the executants being enthusiastically recalled. Again, at the succeeding evening concert, Schumann was doubly represented by his string quartet in F, Op. 41, No. 2, and an Adagio and Allegro, Op. 70, for pianoforte and violoncello. The quartet belongs to the period in which Schumann wrote most of his great chamber works, yet, nevertheless, is remarkable for its simplicity, conciseness, and unambitious character. It was delightfully executed by Madame Néruda, MM. Ries, Straus, and Hausmann. The last-named artist also took part, with M. Vladimir de Pachmann, in the piece for piano and 'cello—a charming and expressive dialogue between the two instruments, followed by an Allegro, replete with the fire and romantic feeling so characteristic of Schumann. But for chamber concerts London would have been badly off for music during the concluding days of the month. The most noteworthy of these concerts were given at Princes' Hall by Mr. Hermann Franke and Mr. Gustav Ernest. Nothing of import, however, occurred, and writers hard up for fresh or interesting musical subjects were glad when the dull time succeeding Christmas ended with one of the most ungenial, miserable Januaries on record.

OBITUARY.—Susan Pyne, vocalist; Joseph Maas, vocalist; Amilcare Ponchielli.

FEBRUARY.

At the fourth of the series of Novello Oratorio Concerts held at St. James's Hall on February 2nd, Dvorák's Birmingham cantata, *The Spectre's Bride*, was performed for the first time in London, under the direction of Mr. A. C. Mackenzie. Its success was so emphatic and complete that the subsequent neglect of this highly picturesque and original composition might excite surprise, did musicians not know how ephemeral, in many instances, is the popularity of the most brilliant Festival triumph. Mr. Mackenzie had not only imbued himself with the spirit of the work, but mastered its every detail, since he brought into prominence much that the composer-conductor, carried away by the enthusiasm of the moment, had not made clear. His ideas were carried into effect with a degree of intelligence and proficiency that could not have been surpassed. In the solos Madame Albani and Mr. Santley sustained their original parts, but that of the Spectre, created by Joseph Maas, was now undertaken by Mr. Edward Lloyd. Later in the month *The Spectre's Bride* was presented at the Crystal Palace concerts, Mr. Mackenzie again conducting. On this occasion the tenor *rôle* was taken, and with marked success, by Mr. Barton McGuckin. On February 10th the Albert Hall Choral Society revived Sir Arthur Sullivan's cantata, *The Martyr of Antioch*, the composer conducting. Two days later the Sacred Harmonic Society gave a capital performance of *Mors et Vita*—another Birmingham success that has failed (though for better reasons than in the case of Dvorák's cantata) to maintain its early promise of securing widespread favour.

The first public representation given by the Operatic Class of the Royal Academy of Music, which took place at the Haymarket Theatre on February 11th, can only be described as a failure. A tuneful but uninteresting opera, entitled *Jessy Lea*, written by the late John

Oxenford, and composed (a good many years ago) by Sir George Macfarren, was mounted for the occasion; but the merit shown in the rendering did not go beyond decent amateur level, and was, on the whole, unworthy of a leading musical institution. No further display of the kind was made by the Academy during the year, and the impression still remains that the authorities have not afforded their students the requisite facilities for improving in this important branch of lyric art. They should be less half-hearted about the business, for they could do nothing more calculated to win general gratitude and support than provide—as do the Continental Conservatoires—well-trained, youthful artists capable of swelling the meagre ranks of English-speaking singers, and thereby furthering the chances of a national lyric enterprise. Did such an institution exist there would be no danger of operatic undertakings like that started at Her Majesty's Theatre on February 27th, under the guidance of an adventurous young Englishman using the pseudonym of M. Carillon. Under such conditions as our neighbours enjoy, no manager, English or foreign, would have dared to open an Italian Opera season with so wretchedly incompetent a performance of *Il Trovatore* as was then given, much less run the risk of a collapse so utterly degrading as that which came within a single week.

No special interest attached to the chamber concerts given in February. Even the "Pops" presented no feature calling for mention, beyond the introduction for the first time of a sonata in A minor (Op. 21), for piano and violin, by Miss Agnes Zimmermann —a musicianly work—finely played by the composer and Madame Norman-Néruda, and well received. Connoisseurs went to hear Mr Franke's vocal quartet (Miss Hamlin, Miss Lena Little, Mr. Winch, and Mr. Otto Fisher) in the charming pieces written for four voices with pianoforte accompaniment, by Schumann and Brahms, while the pianoforte recitals of M. de Pachmann, Mdlle. Clotilde Kleeberg, Mr. J. H. Bonawitz, and Mr. Anton Hartvigson attracted the usual notice. Perhaps the only other noteworthy concert of this class was that given at St. James's Hall by Mr. Walter Bache, when Liszt's most ardent and faithful disciple undertook to perform three pianoforte concertos in one afternoon. The experiment was safely

accomplished, but it was not an unalloyed success; it was too exhausting, alike for performer and listeners. The former may possess the strength of a Hercules, but he cannot go on playing music of the most exacting kind for two hours without putting upon his mental and physical powers a strain that causes both to gradually deteriorate as the operation proceeds. Mr. Bache began with Beethoven's concerto in C minor. He played it admirably—with charm, with vigour, with delicacy—and he introduced, for the first time, a clever, brilliant cadenza by Liszt. Next Mr. Bache took in hand his master's second concerto, in A major, one of the most trying, most ugly, most exasperating pieces of music ever written for the pianoforte. This in itself a *tour de force* calculated to prostrate any average artist, fairly took all the freshness out of Mr. Bache and out of his audience too. When the pianist entered upon the final section of his afternoon's labours (Chopin's concerto in E minor, Op. 11, as re-arranged and re-written by Tausig), his style, if not less vigorous, showed a manifest falling off in other respects, while the fact that his auditors had had more than their fill was made evident by an early and numerous exodus. The orchestra was conducted by Mr. Dannreuther.

The closing musical event of the month marked a "red-letter day" in the calendar. On Friday afternoon, February 27th, the Queen attended a performance of Gounod's sacred trilogy, *Mors et Vita*, given by command at the Royal Albert Hall. This was her Majesty's third visit to the huge building at Kensington Gore, but the first occasion on which she had come expressly to hear a single work performed. Just ten years had elapsed since the Sovereign was seen in a concert room, and the event was hailed with universal delight. Naturally, seats were at a premium, and the hall was crowded in every part. The executants all wore evening dress, and the light frocks, with crimson and blue scarves, worn by the ladies of the Albert Hall Choral Society, afforded a grateful relief to the mass of sombre colour presented by the winter morning attire of the audience. Still the *coup d'œil* was grand and imposing in the extreme when the Queen entered the Royal box, and the whole assemblage rose to their feet and so remained whilst the choir sang the National Anthem. This ended, the vast crowd burst into hearty cheering and waved handkerchiefs and hats with evidently spontaneous delight. In connection

with the performance the most noteworthy feature was the institution of a number of cuts, which altogether reduced the length of Gounod's trilogy by about half-an-hour. The solos were sung by the original quartet of vocalists, viz., Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. Mr. Barnby conducted in his accustomed masterly fashion, and with results that did honour both to himself and to the Society which was chosen as the means of renewing musical intercourse between the Queen and her people.

MARCH.

After opening with a comparative *fiasco* the Italian Opera speculation at Her Majesty's went from bad to worse, and ended on the fourth night of the season, Saturday, March 6th, with the most complete and humiliating collapse that has ever been associated with opera in this country. Maybe the event did not serve to bring Italian Opera into greater disrepute than before; but, unhappily, it was surrounded by circumstances so peculiarly degrading that for some time it left a very painful impression on the mind of the public. The scenes enacted in the Haymarket Opera House that memorable night were such as baffle description. The second act of *Faust* had concluded when the orchestra refused to proceed further unless their salaries were instantly paid. Their claims were partly satisfied, and, after an interval of inordinate length, in the course of which the audience displayed the noisiest impatience, the opera proceeded for another act, with the accompaniment of about half the band. But the crisis had only been deferred. After the curtain fell again there was another long "wait," and the disturbances recommenced. At length, in response to deafening calls, the stage manager came forward and announced that it was impossible to proceed. The stage carpenters had refused to set the next scene, and the opera could not, therefore, go on. A howl of derision and anger greeted this statement; but the audience, having made up its mind to the worst, was preparing, amid a fearful din, to depart, when the curtain rose once more, and a whole army of stage assistants came down to the footlights with outstretched arms and aprons, as though to implore the charity of the house. The gestures were understood, and, with one accord, the remaining occupants of the gallery and upper tiers began flinging a shower of coppers and small silver coins down on to the stage, uttering the while

all sorts of satirical and uncomplimentary epithets. However, the occupation was too expensive to last long, and in a minute or two this disgraceful episode came to a termination, ending also a night of horrors that will never be forgotten by those who witnessed it. The claims of the poor workmen were settled in a police-court, but thenceforward nothing more was heard of "M. Carillon" or his ill-starred undertaking.

The Philharmonic Society inaugurated its 74th season on March 4th with an interesting concert, the most notable feature of which was a magnificent performance of Mendelssohn's "Scotch" symphony, conducted by Sir Arthur Sullivan. Included in the scheme were two novelties—an orchestral scene, "The Forest of Arden," by Henry Gadsby, and a violin concerto by Moszkowski, the solo in the latter played by M. Tivadar Nachèz. Mr. Gadsby conducted his orchestral scene, which he composed expressly for the Society. It consists of two movements, an Intermezzo, "An Autumn Morning," and a Tantarra, "The Hunt's Up," to which the comprehensive title of "The Forest of Arden" lends merely a suggestion, not a definition, of idea. These are cleverly-scored pieces, the first graceful and melodious, the other replete with all the energetic spirit that takes its key from the "cheerful horn." They obviously pleased the audience, who gave the composer a cordial recall. The new violin concerto proved a rather tedious work, overladen with thematic material, irregular as to form, and more like a rhapsody than a concerto. Moszkowski writes broad and dignified melodies which suit the violin very well, but for the concise plan and ample development that should distinguish a symphonic work one may look in vain. He skips from one episode to another, giving plenty of effective passages to the solo instrument, and leaves the listener to follow as best he can the structural design of the movement. The general effect is not satisfying, especially as there is little originality about the whole composition. Mdlle. Antoinette Trebelli sang two airs very charmingly. At the second concert, March 18th, Sir Arthur Sullivan was unable, in consequence of a severe cold, to conduct, and his duties were undertaken by Mr. George Mount, who, on the whole, acquitted himself in an able manner. No absolute novelty was introduced, but,

with two exceptions, the whole of the works performed were fresh additions to the repertory of the Society. Mr. Prout's third (Birmingham) symphony once more earned a triumphant success. The favour which has been accorded to this admirable composition all over the kingdom was vouchsafed by not the least critical of its audiences with unmistakable heartiness. M. Vladimir de Pachmann gave a charmingly delicate rendering of Mozart's pianoforte concerto in D minor, while Signor Bottesini, besides conducting his graceful overture to *Graziella*, executed solos on the contrabass in his own incomparable fashion. These, with the vocal *morceaux* contributed by Mr. and Mrs. Henschel and an overture of Beethoven's, constituted the whole material of the concert.

The stormy night which ushered in the month brought Herr Joachim back to the Popular Concerts, and it said much for the determination of the faithful few who braved this leonine First of March that they were able to rouse up something like the wonted show of enthusiasm and give Herr Joachim a greeting as hearty as any he had received from a Popular audience in the course of the past 28 seasons. Throughout the evening it was manifest that his playing gave the same intense pleasure as ever. Another welcome *rentrée* was that (on the following Monday) of Signor Piatti. In the previous summer the distinguished 'cellist had the misfortune to break his arm, and his return during the season was not regarded as probable. Hence a surprise and a delight for his many English admirers. The applause which began when Herr Joachim came up the steps leading to the platform at the head of his *confrères* redoubled in vigour as soon as the familiar figure of the Italian *virtuoso* was seen, 'cello in hand, bringing up the rear. For some time after the players had taken their seats the acclamations continued; but, with that modesty which is one of his most characteristic attributes, Signor Piatti hesitated to bow again until Herr Joachim nodded to him, as much as to say, "Don't you see this is for you, not us?"—and then, when he did rise, the applause was terrific, "bravos" being shouted from all parts of the hall. A week later Mr. Arthur Chappell afforded his patrons an exceptional treat by adding Madame Norman-Néruda to this illustrious couple. The "King and Queen of Violinists" were associated in Bach's

concerto in D for two violins, the lady playing the first part; and, to wind up a memorable evening, they were joined by the "Prince of Violoncellists" and by Herr Straus and Mr. A. Gibson (violas), in Mendelssohn's glorious string quintet in B flat, Herr Joachim leading. Yet another flutter of excitement was in store for *habitués*. At the Saturday afternoon concert of March 27th Madame Schumann unexpectedly re-appeared. That she was enthusiastically greeted and that she played grandly are facts that might go without saying.

Originally the scheme of the fifth Novello Oratorio Concert contained, in addition to Dvorák's *Stabat Mater*, two works for male voice choir by Goetz and Wagner, to be given for the first time. Finding, however, that there was not sufficient time for an adequate preparation of these novelties, Mr. Mackenzie preferred to leave them for future performance rather than run the risk of failure. In their place a miscellaneous seeond part was arranged. The vocalists in the *Stabat Mater* were Madame Albani, Madame Patey, Mr. Edward Lloyd, and Mr. Santley; and these distinguished artists, in their solos, earned naught but unqualified praise. On the other hand, their delivery of the concerted numbers was at times unnecessarily loud. On Ash-Wednesday evening there was a performance of the *Messiah* at the Albert Hall, Miss Anna Williams, Madame Patey, Mr. Ben Davies, and Mr. W. H. Burgon being the soloists. On the same evening Mr. Boosey gave a sacred concert at St. James's Hall, and Rossini's *Stabat Mater* and a sacred selection were performed at the Peckham Public Hall by Mr. Michael Watson's Choir. On March 12th Haydn's *Creation* was performed at a Sacred Harmonic Concert. It was pleasant to note a tolerably good attendance, for Haydn's sacred masterpiece had been rather neglected in late years by leading choral societies in the Metropolis, and the excuse might be urged that it no longer exercised its old attractive power over oratorio-lovers. The performance revealed a creditable degree of excellence all round. The choir was in particularly good form, its attack and sonorous body of tone being worthy of high praise. The solos were ably rendered by a trio of rising English vocalists, Miss Annie Marriott, Mr. Harper Kearton, and Mr. Watkin Mills. In the same week *The Martyr of Antioch* was performed by the Bath Philharmonic Society. Sir Arthur Sullivan

went down to conduct his work, and was received at the railway station by the Mayor. After the performance he was presented by the ladies of the choir with a silver claret jug. The Bach Choir gave a concert on the 25th, at which the new conductor, Dr. C. Villiers Stanford, wielded the *bâton* for the first time. Dr. Stanford had already demonstrated ability as a choral conductor that abundantly justified his selection as successor to the able and indefatigable Mr. Otto Goldschmidt. The body of singers whom he took in hand were quite up to the old level in point of quality. The purity of tone, sustaining capacity, perfect intonation, precision in attack, and admirable *crescendos* and *pianissimos* of the choir were features not less distinctive than before. A cantata by Bach, "Gott ist mein König," was well rendered, and so was Beethoven's brief "Elegischer Gesang." The concert ended with the third part of Schumann's music to *Faust* and, with the performance of this striking and suggestive setting of the final section of Goethe's tragedy there was little fault to be found. The solos were tolerably well sung by Miss Amy Sherwin, Miss Friedländer, Miss Lena Little, Herr Von Zur Mühlen, and Mr. Herbert Thorndike. Further attraction was lent to the concert by the co-operation of Herr Joachim, who gave an incomparable rendering of his own "Hungarian" violin concerto and Bach's "Chaconne."

Miscellaneous concerts were numerous this month, while the annual events not already mentioned also passed off with their usual *éclat*. There was a tremendous crush at the annual Irish Ballad Concert given at St. James's Hall on St. Patrick's Day. It was an insatiable as well as enthusiastic crowd, and the encores were incessant. Mr. Edward Lloyd's singing created a perfect *furore*. Madame Christine Nilsson, Madame Patey, and other artists took part in the Irish Festival at the Albert Hall on the same evening. The Swedish *cantatrice* was warmly greeted, and her singing created all its wonted effect. At Mr. Franke's fourth concert at Princes' Hall the "Toscanische Rispetti," and the second set of Brahms's "Liebeslieder-Walzer" were performed. The composer of the former, Herr Julius Roentgen, appeared as a pianist, but did not make a good impression. His style was much less graceful and effective than his music. Pianoforte recitals of the ordinary type can necessarily find but brief and irregular

record in these pages. Mention may, however, be made of three given during the last week of March—by Miss Fanny Davies and Miss Agnes Zimmermann, both popular and gifted artists, and by Mr. Frederick Lamond, a young Scotchman, who studied in Germany (for some time under Liszt), and displayed a remarkable *technique* and excellent memory. Among academical concerts the most interesting were those given by the Royal College of Music. An attempt was made to obtain the consent of the Corporation of London to the adoption of the *diapason normal* at the Guildhall School of Music, but only half-a-dozen members of the Court of Common Council, in an assemblage of about 150, could be found to vote on Thursday in favour of the proposition. Wise majority! They felt little faith in their knowledge of the subject they were dealing with, and refused to be led by the nose in a direction where all was darkness. What, after all, should the Corporation know about musical pitch? Everyone would be glad to see something tangible and lasting achieved in this important matter, but for a respectable body of commercial corporators to act as the pioneers would be too absurd. Several interesting items were included in the Crystal Palace schemes At the thirteenth concert Schumann's second symphony in C was played, and M. de Pachmann executed the solo in Chopin's F minor concerto pianoforte. His performance was remarkable for its delicate, poetic charm, and also for the fact that he broke down in the last movement, through failure of memory. At this concert the ballet airs from Berlioz's opera, *Les Troyens*, were given for the first time here. A fortnight later Mr. A. C. Mackenzie's violin concerto was played for the first time since its production at the Birmingham Festival in 1885, the solo part being taken by Mr. Richard Gompertz. On the 20th Gounod's *Mors et Vita* attracted a crowded audience to Sydenham. It was well performed, the chorus and orchestra being entirely satisfactory, while Miss Annie Marriott and Miss Hope Glenn, in the soprano and contralto music, proved worthy of association with the original exponents of the tenor and baritone solos—Mr. Lloyd and Mr. Santley. Mr. Manns conducted.

OBITUARY.—Agnes Ross, vocalist.

APRIL.

A profound and melancholy interest now attaches to the visit of Franz Liszt, which, during the greater part of April, kept London in a whirl of pleasurable excitement. The opportunity of gazing upon one of the most prominent musical personages of the century, of listening privately to the still marvellous performances of the greatest pianist of all time—the privilege then considered only as a privilege to be soon renewed—must now perforce be regarded in the light of a treasured memory that cannot be refreshed by another experience. It was remarked by those who knew him that Liszt had aged considerably during the last few years. But his still bright eye, his still brilliant powers of conversation, his still industrious habits precluded the least suspicion that his end was so near, and that this visit, the first he had paid this country during a period of forty-five years, could never be repeated. He arrived on the evening of the 3rd, and on the morning of the 20th he departed, expressing deep gratification at the welcome that had been extended to him. That welcome must indeed have far exceeded in warmth and spontaneity Liszt's most sanguine expectations. Not that the scenes enacted during his stay were by any means new to this most petted and fêted of musical septuagenarians: with him they had been the concomitants of a lifetime. But he did not look for them here—in cold, "unmusical' England.

Liszt found himself on the very instant of his arrival the central figure of one of the many charming *réunions* arranged in his honour. The gathering which assembled that Saturday evening beneath the roof of his host, Mr. Henry Littleton, at Westwood House, Sydenham, was not less enthusiastic than distinguished. On the following Monday he attended the public rehearsal of his oratorio, *St. Elizabeth*,

and renewed acquaintance with true British cheers and British capacity for staring. Next day he paid a visit to the Royal Academy of Music to receive and hand over to the principal of that institution, a sum of £1,000, subscribed for the foundation of a Liszt Scholarship. On both occasions the illustrious *virtuoso* gratified those assembled by performing on the pianoforte—an indescribable treat never to be forgotten by those who were privileged to enjoy it. The first of these performances of *St. Elizabeth* took place at the concluding concert of the series given by Messrs. Novello, on April 6th. Royalty, fashion, and art were worthily represented among an audience that filled all the available space in St. James's Hall; while Liszt was made the hero of a series of tremendous ovations, his presence as a mere spectator creating an amount of excitement and demonstrative display, the like of which had never been witnessed under similar circumstances in an English concert-room. Musicians had made up their minds about the work when they heard it under Mr. Walter Bache's auspices ten years before. An ambitious, clever score, certainly, with here and there a beautiful moment; but, take it for all in all, the most dreary, tedious, pretentious setting of a religious subject ever honoured with the classic title of oratorio, and, to performers as well as listeners, one of the most exacting. Absolute perfection marked the rendering of the choruses and orchestration. Madame Albani, in the part of Elizabeth, achieved a triumph which the composer himself was fain to acknowledge as unprecedented, so far as his oratorio was concerned. Mr. Santley was not well suited by the music of the Landgrave Ludwig. Miss Pauline Cramer declaimed the harsh phrases of the Landgravine with remarkable vigour, and Mr. Frederic King's admirable singing lent fine effect to the scenes of the storm and the canonisation. Mr. A. C. Mackenzie conducted both at St. James's Hall and the Crystal Palace, where *St. Elizabeth* was repeated at the Saturday concert of the 17th, Liszt again being present. The oratorio was also performed on the 7th by pupils of the London Academy of Music, under the direction of Dr. Wylde. On this occasion Liszt did not attend, having to pay a visit to the Queen at Windsor the same afternoon. He went to several other concerts where his compositions were executed, and attended numerous receptions, the most notable

among which was that held on the 8th at the Grosvenor Gallery by Mr. Walter Bache, the devoted pupil and champion of the Weimar musician. The gathering at this affair was representative and distinguished; in a musical, if not in a wider artistic sense, it included "everybody." Sundry compositions by Liszt were executed—an "Angelus" for stringed instruments, a chorus for female voices, a pianoforte piece, and some songs; and, finally, the master himself played. It was a great moment for the many celebrities present, who had never heard him before, when this most renowned of pianists approached his instrument, and, for a few brief minutes, realised in actual sound that wondrous combination of qualities which he alone embodied. Liszt played a good many times whilst he was in London, for he was always gracious enough to go to the piano of his own accord when in sympathetic company; but none of his performances created a deeper and more vivid impression than that which he gave at the Grosvenor Gallery.

At the third Philharmonic Concert (April 1st) a concerto for violin, by Dvorák (Op. 53), was performed, for the first time in England, by Mr. Franz Ondricek. It is in the conventional three movements, all of which deviate in many respects from orthodox form, the opening allegro especially. The slow movement is beautiful, the charm of its melodies, supported by a background of delicious orchestral colour, making an irresistible effect. In the *finale* the composer depends upon his favourite national dance-rhythms and provides a succession of tunes that not only please the ear but give the solo-player ample opportunity for the display of his technical abilities. Mr. Ondricek was much applauded after the two first movements (between which, by the way there is no break), and again at the end of the concerto. A couple of instrumental pieces from Sir Arthur Sullivan's oratorio, *The Light of the World*, also formed part of the programme. Welcome in every sense were these excerpts from a work which is much too seldom heard now. The Pastoral Introduction and the Overture to Part II. are admirable pieces of writing. Mdlle. Clotilde Kleeberg gave a really delightful rendering of the G minor pianoforte concerto by Mendelsshon, and Madame Rose Hersee was the vocalist. The scheme of the fourth concert, on the 15th, introduced nothing

fresh. Herr Joachim played the Beethoven violin concerto, and Miss Fanny Davies, in Sterndale Bennett's C minor pianoforte concerto, made a successful *début* before a Philharmonic audience. Two of the four Crystal Palace Saturday Concerts given this month were devoted to the work of Liszt, whose clever pupil, Bernhard Stavenhagen, made his first appearance at Sydenham on the 10th, and played Liszt's concerto in E flat with decided success.

The last few Popular Concerts of the season were of exceptiona interest, thanks not only to the presence of such a trio as Madame Schumann, Herr Joachim, and Signor Piatti, but to the variety and excellence of the programmes. On Monday, April 5th, Madame Schumann and Herr Joachim were associated in Schumann's A minor sonata (Op. 105), which was grandly played and rapturously applauded; for the executants were, of all Schumann's admirers and interpreters, the most ardent, the most conscientious, and the most gifted. As solos Madame Schumann chose some variations of her own on a theme of her husband's, and the latter's Sketch (Op. 58, No. 1), and Novellette in F (Op. 21). The first-named piece was new to amateurs, who could not fail to be struck by its delightful blending of musicianly grace and skill; while both in this and the subsequent *morceaux* Madame Schumann exhibited all the qualities of tone, touch, and expression that make her unique among pianists of her sex. Another sonata in the evening's scheme was that composed by Signor Piatti for pianoforte and violoncello during the period of his convalescence, in January last. Cleverly written, and effective though it is on the whole, the work can hardly be regarded as a satisfactory example of the sonata form, the structure and treatment of the first and last movements imparting to it more of the character of a fantasia. Signor Piatti, who had the talented assistance of Miss Agnes Zimmermann at the piano, secured with that lady cordial acceptance for his work. On the following Saturday afternoon, when Madame Schumann played the "Carnaval," hundreds of people were unable to obtain admission. Five years had passed since the accomplished lady was heard in this characteristic example of her husband's genius. It was somewhat arduous for her to undertake now, but she interpreted it with all the old poetry and charm, sustaining the spirit of the compo-

sition from first to last. Every note was followed with breathless attention, and at the conclusion Madame Schumann was recalled no less than four times. At the final concert, on the 19th, Mr. Chappell supplied as usual, a wonderful combination of attractions, the gem, perhaps, being Schumann's pianoforte quintet in E flat, executed by Madame Schumann, MM. Joachim, L. Ries, Straus, and Piatti. With this memorable performance ended a season which, despite many ups and downs, was equal to the best of its predecessors. It had been replete with pleasant surprises; it had added many novelties to an already rich store; and, most important of all, it brought English talent to the fore in an unprecedented degree.

To the London Musical Society amateurs in the Metropolis were indebted for their first hearing (St. James's Hall, April 7th), of Villiers Stanford's oratorio, *The Three Holy Children*, produced at the Birmingham Festival of 1885. This fine work has yet to secure the general favour to which its merits undoubtedly entitle it, nor can it be said that it has, up to the present, been allowed a fair chance of following up the brilliant success which it achieved at the Midland festival. The performance, on the occasion now under notice, was, by no means, of model calibre, and it has not, so far, been succeeded by a more satisfactory attempt on the part of one of our leading choral institutions. The first of two concerts given last season by Henry Leslie's Choir took place at St. James's Hall on April 14th, Mr. Leslie conducting. A number of madrigals were deliciously sung by the famous choir, and applauded to the echo. The concert opened with Dr. J. F. Bridge's new composition, "A Singer's Requiem," written in memory of the late Mr. Joseph Maas, who made his *début* in London at a concert given by this choir. It proved in every sense a worthy *pièce d'occasion*, and was rendered with rare taste and feeling. Dr. Bridge conducted, and was warmly applauded. Among the other choral items was a part-song, "The Four Winds," expressly written by Mr. Eaton Faning. It was not lacking in the bold, striking qualities that have characterised Mr. Faning's previous efforts of a similar kind. Madame Albani, Mr. Edward Lloyd, Mr. Santley, and Herr Joachim were the solo artists of the concert. At the first of five afternoon orchestral concerts (April 19th) given by

Señor Sarasate at St. James's Hall, the Spanish *virtuoso* undertook a *tour de force*. Apart from the merit of achieving it he gained nothing by playing the Beethoven and Mendelssohn violin concertos in the same afternoon. The two masterpieces ought not to be placed side by side. They stand alone in the category of violin music; there is nothing like them, they are unlike each other, and they should not be brought into immediate comparison. As regards Señor Sarasate's performance, it was the general opinion that he had never played the Beethoven so well, the Mendelssohn never better.

The Sacred Harmonic Society performed Sullivan's *Martyr of Antioch* and Rossini's *Stabat Mater* before a large audience on Friday evening, April 16th. Mdlle. Pauline Cramer, Madame Patey, Mr. Edward Lloyd, and Mr. W. H. Burgon sustained the solos. On the whole little fault could be found with the rendering of either work. Mr. Cummings conducted. A capital performance of Costa's oratorio, *Eli*, was given on the same evening by the Kensington Orchestral and Choral Society, under the direction of Mr. William Buels. On the 12th the Borough of Hackney Choral Association completed its season with a fine performance of Handel's Dettingen "Te Deum" and the "Choral" symphony, the solos being sung by Miss Pauline Cramer, Miss Hilda Wilson, Mr. Holberry Hagyard, and Mr. Frederic King. The list of works performed by this society during the last ten years, under the able direction of Mr. Ebenezer Prout, forms a record of which there is every reason to be proud. The customary Sacred Concerts given on Good Friday at the Royal Albert Hall, Crystal Palace, St. James's Hall, and Albert Palace were, in each instance, attended by crowded audiences, and supported by the most popular artists of the day.

OBITUARY.—Marie Heilbron, operatic singer; Josiah Pittman, operatic agent; Marie Hawes (Mrs. J. D. Merest), vocalist.

MAY.

May-Day was made the occasion of a grand musical experiment at the Crystal Palace—the performance of Gounod's *Redemption*, on the same scale as the Handel Festivals. From every point of view the concert was a complete success. It justified the enterprise of the Crystal Palace authorities by drawing an assemblage of Handel Festival proportions; and it revealed a striking degree of executive excellence. That the public should have been ready to crowd to hear *The Redemption* given on a colossal scale was, perhaps, less surprising than that we should have in our Metropolis a choir of three thousand voices ready and able to take up such a work, and, after only four rehearsals, do it absolute justice. This was a feat which no other country or city in the world could match. No words could exaggerate the importance of the fact or over-praise the efforts of those—Mr. August Manns of course above all—responsible for its demonstration. The quality of the choir was unhesitatingly pronounced superior to that of the ordinary Festival body; it represented, beyond all doubt, the pick of the voices. It was a novel and delightful sensation to hear Gounod's sensuous harmonies poured forth in strains so full, pure, and rich. The most imposing results were naturally achieved in the choruses of the Prophetic Choir, the grandiose "Unfold, ye Portals Everlasting," and the final number, "The World is Flesh become." These choruses, thanks to their broad, massive character, had never been heard to such superb advantage. Especially fine was the effect of the first-named chorus, the triumphant clang of the trumpets at each extremity of the big orchestra resounding high above the imposing volume of vocal sound. So, too, with the band - a splendid body of four hundred players; all the broader movements and the passages depicting the terrors of the Darkness and the Earthquake

produced an unwonted effect. The solos were rendered by Madame Albani, Miss Annie Marriott, Madame Patey, Mr. Edward Lloyd, Mr. Santley, and Mr. Frederic King, who acquitted themselves in a fashion worthy of their reputations. Mr. Manns conducted with masterly intelligence and foresight. Well did the gifted *chef d'orchestre* merit the enthusiastic plaudits that rewarded him at the close of a hazardous and altogether remarkable undertaking.

The annual season of Richter Concerts began on May 3rd with a programme containing nothing new. As a set-off, Beethoven's "Choral" Symphony, which is generally the *bonne bouche* of the final concert, was laid under contribution to lend *éclat* to the start, and this purpose the colossal work duly fulfilled in an artistic sense, although it certainly failed to draw the usual overflowing audience. It served, as heretofore, to display to the highest advantage the special qualities of Dr. Hans Richter and his orchestra—qualities that ought, perhaps, to be attributed wholly to the genius and individuality of the Viennese musician, for, with the music of certain composers, he is capable of producing effects whereof no other conductor has mastered the secret. His marvellous gift of memory is an important, although, by no means, the sole important, factor in that rare power which enables him to hold the resources of every player in the hollow of his hand. No conductor knows better how things ought to be done; none, perhaps, knows so well how to get his wishes executed. Hence the absolute unity of idea and expression, the remarkable mechanical precision, the beautifully delicate *nuances*, the perfect contrasts of light and shade that make the performances of his orchestra what they are. At the second concert (May 10th) an interesting novelty was forthcoming in Brahms's symphony in E minor (No. 4), given for the first time six months previously at Meiningen under the direction of the composer. This symphony is in the usual four movements. The opening allegro starts with a broad, well-developed theme, which at once arrests attention by its suave and elegant flow of melody. No less striking, though not so rhythmical in character, are the second subject and the series of strongly-contrasted themes that form its tributaries. Though certainly not orthodox, the treatment of the whole section is so free from over-elaboration that

its beauty of material and workmanship can, without much difficulty, be grasped on first hearing. The slow movement is even more straightforward and lucid in design. The soft opening theme (andante moderato) partakes somewhat of the character of a *berceuse;* it is exquisitely graceful and piquant. In marked contrast is the alternative subject, a broad, noble melody given out by the 'cellos, which makes a wonderfully impressive effect when repeated later on by the violins on the fourth string. The short *coda* is in perfect keeping with the rest, and brings to a peaceful ending one of the most beautiful slow movements Brahms has ever written. An allegro giocoso in rondo-sonata form takes the place of the customary scherzo; whilst the finale consists of an eight-bar theme with variations, known as a Passacaglia, an old dance resembling in its stately rhythm and character the Chaconne. The vigorous spirit and even tunefulness of the one division and the masterly contrapuntal skill of the other are undeniable; but they are not equal in interest and charm to the earlier portions of the symphony. A grand performance gave all possible chance to the new work, which Dr. Richter conducted from memory with the same unfailing grasp of detail as though it had been one of the stock pieces of his repertory.

At the third Richter concert London amateurs heard for the first time Dr. Villiers Stanford's Choruses and Incidental Music to the *Eumenides* of Æschylus, written for a recent performance of that play at Cambridge. In this composition Dr. Stanford reflects not only the serious spirit and noble dignity of his theme, but, in abundant measure, its dramatic character. By the use of *motives* he imparts to the various numbers a homogeneity which their detached form would otherwise preclude; there are altogether eight numbers, including the Overture, an Intermezzo, and two Entr'actes, the rest being choruses. The orchestration is full and rich, and at times very redolent of Wagner. To the choruses perfect justice was done by the undergraduates who took part in the original performance; they sang extremely well, and, by their mellifluous pronunciation of the Greek words, did credit to their Alma Mater. At the close the composer was called forward and loudly applauded. In the same scheme was included an arrangement

for orchestra of three movements from Bach's violin sonatas. Such unwarrantable meddling with the works of a great master is deplorable, and Dr. Richter was justly censured for countenancing it. At the next concert (May 24th) was performed a symphony from the pen of our eccentric, if gifted, young countryman, Eugene D'Albert. Like his "Hyperion" overture, it proved pretentious, bombastic, tedious, and utterly lacking in contrast. Mr. D'Albert seems to have imbibed the very worst tendencies, the most objectionable characteristics of the advanced school, and what makes this most exasperating is the clear evidence of talent—ill-directed and, so far, wasted talent—which his writing reveals. The opening allegro is dry and uninteresting, although its principal subject is the one melodic gem of the symphony. The slow movement is intensely dull, and not only devoid of charm, but at times downright ugly. The scherzo has a certain amount of tuneful brightness to recommend it, but the themes are distinctly unoriginal. The finale is, perhaps, the best movement of the four, but, like them all, it is worked out to an interminable length. It is worthy of remark, as demonstrating young D'Albert's ambitious intent, that this, his first symphony (his Opus 4!), occupies nearly fifty-five minutes in performance. Yet another novelty by a native musician was introduced at the fifth Richter Concert (May 31st), viz., the orchestral overture written by Mr. Frederic H. Cowen for the opening of the Liverpool Exhibition on May 11th. This may justly be termed the first performance of the work, inasmuch as, through official mismanagement and want of courtesy, its rendering at the ceremonial for which it was composed was interrupted in the middle and never brought to a proper conclusion. The overture is in orthodox form, so that whilst its bold, spirited character well fitted it for its original purpose, other qualities worthy the composer of the "Scandinavian" symphony make it no less acceptable in the concert-room. The subjects are marked by breadth and grace of melody, and worked out with musicianly ease and skill. Conspicuous among the thematic materials of the overture is a Chorale from the "Invocation to Harmony," composed by the late Prince Consort; it is interpolated in adroit fashion, and comes in very appropriately. Mr. Cowen's work was admirably played and much applauded. Two orchestral

movements from Berlioz's Symphonie Dramatique, "Roméo et Juliette," were included in the same scheme.

May, generally more crowded with musical events than any other month of the year, was made especially busy by the visit of the distinguished pianist, Anton Rubinstein, who came for the purpose of repeating in London the series of Historical Recitals previously given by him in several Continental cities. Seven recitals constituted the "cycle," in the course of which the *virtuoso* illustrated the progress and development of pianoforte music from its earliest period down to the present time, and the unprecedentedly comprehensive nature of his programmes rendered the task altogether unique as a display of mental and physical endurance. Rubinstein's undertaking will be memorable as a *tour de force* the like of which no pianist had ever before accomplished. Who else would have dared to attempt the Herculean feat involved in the execution by heart of such a programme as he set himself at each of these recitals? What must the task have been for the executant, if the bare labour of listening was an exhausting process? But Rubinstein is a giant, and the considerations that apply with ordinary men do not arise in his case. We cannot hope often to undergo an educational course so thorough as this extraordinary achievement afforded. Few people, perhaps, would care to go through the process many times in their lives, for "cramming" is a delicate operation, and the degree of pleasantness as well as of success attending it depends wholly upon the powers of the individual who performs the function. The first recital took place on the 18th, and, two being given in each week, more than half the "cycle" was completed by the end of May. In course of that time Rubinstein devoted his schemes to the older masters, from the early English down to Mozart; to Beethoven, eight of whose sonatas were played at a single sitting; to Schubert, Weber, and Mendelssohn; and to Schumann, who, like the Bonn master, was accorded an entire recital. Of the pianist's playing enough that it was as grand, as brilliant, as magisterial in every sense as of old. Nor did it fail to awaken the wonder and enthusiasm of audiences which St. James's Hall barely proved large enough to hold.

The Sacred Harmonic Society wound up a fairly successful season

on May 7th with a performance of Handel's oratorio, *Belshazzar*, which had been renewed under Mr. Charles Hallé in 1885, after many years' neglect. On the following day the Crystal Palace Concerts terminated; the occasion being, as usual, associated with Mr. Manns's annual benefit. The programme was of a popular and diversified character, but contained nothing of special interest to call for detailed notice. The following artists gave their services: Miss Annie Marriott, Miss Edith Marriott, Madame Trebelli, Mr. W. Winch, and Mr. F. King, Master Schraltenholz (violoncello), and Miss Fanny Davies. There was a large attendance, and Mr. Manns was heartily cheered both before and at the end of the concert. Concerts were given at the Royal Albert Hall by Mr. Ambrose Austin, on Easter Monday, and on the afternoon of May 8th, the latter being noteworthy for the appearance of two renowned *cantatrices*, Madame Christine Nilsson and Madame Albani. Among the public concerts given by the Students' Orchestra of the Guildhall School, that which took place on the 8th at the Guildhall deserves mention, as an illustration of the progress made by this institution under the energetic guidance of Mr. H. Weist Hill, the principal. The scheme contained such exacting pieces as the first movement of Beethoven's "Choral" Symphony and the prelude to "Lohengrin," and very praiseworthy indeed was the manner of their rendering.

A welcome exposition of English talent was forthcoming at the concert given by Mr. J. T. Carrodus at St. James's Hall, on May 13th. The audience fairly made up in enthusiasm for what it lacked in numbers, and gave our leading violinist a reception that could not have been exceeded for hearty and spontaneous warmth. He played the fifth violin concerto composed by his master, Molique, and also the Fandango by the same composer, earning for each brilliant effort the most cordial recognition. The accompaniments were remarkably well played by an orchestra of seventy-four English performers, led by Mr. G. H. Betjemann and conducted by Mr. A. C. Mackenzie, whose fine ballad, "La Belle Dame sans Merci," opened the concert. An item that lent special interest to the scheme was Sir Arthur Sullivan's youthful symphony in E, admirably rendered under the composer's direction. The concerts given by Señor Sarasate, and ably conducted by Mr. W. G. Cusins, continued to meet with en-

couraging success. Few foreign artists have won their way into favour more thoroughly than Sarasate, and fewer still have accomplished the rare feat of making orchestral concerts pay in London. He played in each instance before crowded gatherings, and received abundant proof of the delight afforded by his brilliant performances. The repertory of the Spanish fiddler is not extensive, nor did he add anything fresh to it in the course of his visit; but London amateurs had an opportunity of hearing him for the first time in Mr. Mackenzie's clever violin concerto, which he had made the means of a triumph both for composer and executant at the last Birmingham Festival. Among other works with orchestra played by Señor Sarasate were Bruch's "Fantaisie Ecossaise," Raff's suite, a concerto by Wieniawski, and Lalo's "Symphonie Espagnole." The Prince and Princess of Wales were amongst the numerous assemblage that attended the fifth Philharmonic concert on May 19th. A varied and well-proportioned scheme opened with Haydn's delightful symphony in E flat (No. 8 of the Salomon set), which was rendered to absolute perfection. M. Saint-Saëns directed the first performance of the new symphony in C minor which he had written expressly for the Philharmonic Society, a work unlike any symphony that has yet been written. Beethoven, it is true, introduced vocal effects into nominally instrumental works; but M. Saint-Saëns has eschewed the human voice in favour of the two instruments of his predilection—namely, the organ and pianoforte. In the matter of form, again, he has departed from recognised precedent. He declared, in the brief analytical remarks supplied by himself for the present performance, that his symphony, although divided into two movements, nevertheless contained in principle the traditional four. It may contain them in principle, but it hardly does so in fact. One theme, the striking, agitated principal subject of the first movement pervades more or less the entire work, and helps to lend it the character of a vast rhapsody or fantasia, rather than of a symphony. As such it must be pronounced amazingly clever and powerful in treatment. M. Saint-Saëns had reason to be gratified both with the performance and the reception of his work. Among the miscellaneous events of the month may be included, as worthy of record, the performance at the opening of the Colonial and Indian Exhibition of an Ode, expressly written by Lord Tennyson, and set to

music by Sir Arthur Sullivan; also the unveiling of a memorial to the late Sir John Goss in St. Paul's Cathedral.

The summer opera season began towards the end of May, Mr. Carl Rosa paying London his customary annual visit at Drury Lane, whilst a new *impresario*, Signor Lago (formerly connected with the late Frederick Gye) gave a season of Italian opera at Covent Garden. The latter campaign, starting on the 25th, preceded the English by a few days, and opened under very promising auspices. The fortunes of Italian opera had reached their lowest ebb, and a gallant attempt to improve them was now inaugurated. Royalty was represented by the Prince and Princess of Wales and the Duke of Cambridge, and fashion by some of its leading votaries; a great number of old opera-goers were in their wonted places, and the upper regions of the house were crowded. Altogether a brave show was made, the booking being larger than on any opening night of the Royal Italian Opera during the preceding five years. Donizetti's *Lucrezia Borgia* was performed in very creditable fashion, Signor Gayarre making his *rentrée* after a lengthy absence as Gennaro, while Madame de Cepeda appeared as Lucrezia, and Signor Pandolfini as the Duca Alfonso. These were artists of experience and tried ability; their efforts gave satisfaction and stamped the enterprise at its outset with the *cachet* so sorely needed in order to win back the sympathies of the public for its once-favoured form of operatic entertainment. A *débutante*, Mdlle. Lubatovi, did not create a particularly good impression as Maffio Orsini; but the band and chorus proved adequate, and a more reliable conductor than Signor Bevignani could not have been desired. On the second night *Rigoletto* was given with equally satisfactory results. The Gilda and the Rigoletto were new-comers, and very welcome they proved to be. Miss Ella Russell, an American, displayed in the former *rôle* a fine soprano voice, resonant and sympathetic in *timbre*, and of exceptional compass. She also exhibited excellent training as a florid vocalist and considerable power of emotional expression. Her acting revealed sound stage experience for so young an artist, and good natural aptitude for her work. Miss Russell divided the honours of unqualified success with Signor D'Andrade, the new baritone—also a singer of unquestionable merit.

His voice was of sweet quality, if somewhat limited power, and managed with notable skill. Signor D'Andrade invested his singing no less than his acting with true dramatic significance and feeling. His impersonation of the unhappy jester was altogether admirable, and he quickly found his way into the favour of the audience. The third performance of the week brought back Madame Albani in her favourite assumption of Marguerite in *Faust*, Signor Gayarre playing the hero, Signor D'Andrade Valentine, Mdlle. Lubatovi Siebel, and Signor Monti Mephistopheles. Covent Garden was crowded in every part by a singularly enthusiastic audience, and the aspect of things generally seemed to remind one of better times.

In connection with the four weeks' English Opera season which opened at Drury Lane on the last night of the month, let it be noted that Mr. Carl Rosa was aware of the test to which he was subjecting his popularity and that of his troupe by choosing the very middle of the London season for his visit. That he did not shrink from the ordeal was clearly proved by the following remarks, which Mr. Rosa printed in a preliminary circular. He said:—"May I point out that for the last eleven years I have laboured to gradually build up this enterprise, in order that eventually I might be able to give a series of operatic performances in English in the height of the London season. When I began my first London campaign in September, 1874, at the Princess's Theatre, this result might generally have been considered unattainable. The time has, however, now arrived when the question should be put to the test, and I feel assured that a sufficiently numerous public exists in the metropolis to support a summer season of opera in the vernacular. The enterprise will be materially assisted, if proper importance to the subject be given by those who lead public opinion in musical matters. The record of the Carl Rosa Company in the past may not unfairly be alluded to. No less than sixty-five operas have been produced under my management during the last eleven years. These works have appealed to music-lovers of all schools, from Beethoven, Mozart, and Cherubini, to Wagner. Four of Wagner's operas have been performed for the first time in English, and five operas by native composers, expressly written for this company, have also been produced." To say that the answer to this challenge was wholly satisfactory would be asserting too much.

"Those who lead public opinion in musical matters" did something; but they might have done much more. If the word "fashion" be substituted for "opinion," however, the importance of one exalted "lead" —when Her Majesty the Queen graciously signified that she would subscribe for the Royal Box for the season—could not be denied; while, as we shall see, the financial results of the season showed an actual improvement on previous years. The opera chosen for the opening representation was *The Marriage of Figaro*. It was conducted by Mr. Carl Rosa, who was welcomed with hearty and spontaneous cheering. Comprising the cast were Madame Julia Gaylord, Miss Marian Burton, Miss Presano, Madame Georgina Burns, Mr. Barrington Foote, Mr. James Sauvage, Mr. Charles Lyall, Mr. Max Eugene, and Mr. Aynsley Cook. The preponderance of talent was decidedly on the side of the ladies, but the ensemble was good, and the performance went with unflagging spirit throughout.

JUNE.

If May was a busy month for concert-goers, June provided no less plentiful occupation for those amateurs who love the Opera. At Drury-lane the Carl Rosa Company came in for a gratifying share of patronage. Owing, presumably, to the unusual shortness of the season (only a month, instead of the six weeks or two months to which Londoners had been accustomed) Messrs. Carl Rosa and Augustus Harris enjoyed the unwonted satisfaction of seeing their house full every night in the opening week—a pleasure generally reserved for the concluding representations, when opera-goers, with characteristic quickness of perception, have grasped the fact that, unless they "hurry up," they will lose their chance altogether. In this opening week nothing fresh was done. Such familiar favourites as *Faust*, *Carmen*, and *The Bohemian Girl*, capitally cast and mounted, exercised their accustomed powers of attraction, Bizet's masterpiece especially renewing its tide of popularity with a force that never abated until the entire season had run its course. On the other hand, it was not found worth while to persevere with *Manon*, one of the novelties of the preceding season, which had subsequently found remarkable favour in the provinces, thanks greatly to Madame Marie Roze's piquant impersonation of the heroine. This artist once more depicted, with rare truthfulness and subtlety, the various shades of Manon's character, while Mr. Barton McGuckin, playing Des Grieux for the first time in the Metropolis, sang and acted with more passionate intensity and power than he had before revealed. But, despite a generally efficient performance, Massenet's opera failed to hold its place in the public estimation. As a matter of fact, there is some pretty music in *Manon*, and the score is full of clever artifice; but the composer has not risen to the height of a subject which gave

him nearly as much chance as that of *Carmen* gave his compatriot Bizet. Massenet himself has written music far superior in dramatic inspiration and melodic charm to that of *Manon*.

On Tuesday, June 8th, was produced *The Troubadour*, an opera in four acts, composed expressly for the Carl Rosa Company by A. C. Mackenzie. The libretto, written by Francis Hueffer, was founded on the story of Guillem de Cabestanh, a famous troubadour who flourished in Provence in the Middle Ages. At first glance, the story in question must have seemed utterly unadapted for stage use on account of its atrociously repulsive ending. But the author found his way out of the difficulty by substituting the blood for the heart of the lover (which the jealous Count Raimon causes his wife to eat), and mixing it with the wine actually known by the name of *Sanh del Trobador*—"Blood of the Troubadour," whereof the lady is compelled to drain a brimming goblet. Although still ghastly enough, the suggestion was not absolutely unendurable, and, the *crux* once surmounted, Mr. Hueffer proceeded to reduce the story of Guillem de Cabestanh to dramatic form and make the most of his opportunities for picturesque effect. These opportunities, it must be admitted, are not numerous. There is a lack of varied incident and dramatic contrast in the subject, for which its gloomy character and horrible *dénouement* do not tend to atone, and from these besetting difficulties neither librettist nor composer could altogether escape. The former might devise effective situations, but he could not contrive to sustain the requisite level of dramatic interest, and where he failed in this respect it was natural that the musician should fail too. The plot may be thus summarised :—Guillem de Cabestanh visits Castle Rossilho, in Provence, to be near the wife of Count Raimon, Margarida, whom he loves. She, too, loves him, and their manner speedily awakens Raimon's suspicions. One day he demands of Guillem the name of the lady in whose honour his amorous ditties are sung. The poet refuses to reply, but Azalais, Margarida's sister, asserts that she is the object of Guillem's homage. For the moment this subterfuge averts a storm, but Azalais is betrothed to another, Count Robert, whose jealousy is also aroused. He insults Guillem, and they fight. Margarida, rushing to part the combatants, declares that the troubadour is hers, and shall not be slain. After this Raimon

speedily brings about his revenge. He causes Guillem to be killed, and, as before described, gives Margarida some wine mixed with his blood. She drinks to her "dear absent friend," and then Raimon causes his body to be brought before her, whereupon Margarida flings herself from the window. Mr. Mackenzie has treated the libretto of *The Troubadour* much after the same fashion as he did that of *Colomba*, but in a less sombre vein, and with more variety of colour. His melodies are more tuneful and effective for the voice, and *Leit-motiven* are employed more sparingly and with greater discretion. The orchestra is not brought unduly into prominence, although still written for with a loving as well as a skilful hand. The opera is divided into four acts, in the first of which are conspicuous the quaint pastoral music illustrating the vintage festivities—a pretty ballet scene—and the beautiful song, "The Sunray's Shine," sung by Guillem, and forming the basis of an admirable *ensemble*. All here is bright and interesting, and the effect created by the act is decidedly favourable. The second act is too long, the interest, owing to faulty dramatic construction, begins to fall off, and the music, admirable as some of it is—notably a tuneful hunting chorus and an elaborate finale—fails to impress very deeply. On the other hand, the third act is fine from beginning to end. A long-drawn love duet, a duel trio for the men, and the animated music accompanying the "Jeu de Paume" (an old French game), are here conspicuous in the score; but the gem of this section, if not of the entire opera, is the *alba*, or morning song, "Beneath the Hawthorn," sung by Azalais. Its plaintive melody captivates and haunts the ear. The last act is also powerful and impressive throughout. The sardonic drinking-song of Raimon is remarkable for its *bizarre* and characteristic treatment; while, for tragic intensity and sustained passion, the *scena* sung by Margarida before she quaffs the goblet of *Sanh del Trobador* may rank with the finest things Mr. Mackenzie has done. There are, indeed, moments of absolute musical charm and masterly treatment in this work which warrant sincere regret that it should not possess the elements of an enduring success. The first performance of *The Troubadour* was followed with profound interest by a crowded audience, and its reception was extremely favourable. The representation, thanks to ample rehearsal, went with praiseworthy smoothness, albeit

MDLLE. ANTOINETTE TREBELLI.

FROM A PHOTOGRAPH BY WALERY, 164, REGENT STREET, W.

the principal performers were not quite at their ease, and were subsequently seen to better advantage. Madame Valleria was fitted to perfection by the part of Margarida, which she invested with infinite charm and dramatic significence. Mr. Barton McGuckin sang and acted with rare power and expression as Guillem. Mr. Leslie Crotty looked the jealous Count from top to toe, and declaimed his music with admirable vigour. Miss Marian Burton as Azalais was vocally satisfactory, but did not do justice, from a histrionic standpoint, to her part. Mr. Barrington Foote was efficient as Count Robert, and the minor characters were well filled. The task that fell to the chorus and orchestra was far from an easy one; but, under the watchful guidance of the composer, they executed it in splendid style. In addition to the chief artists, Mr. Mackenzie and Mr. Hueffer were called before the curtain, and a similar compliment was paid at the end to Messrs. Carl Rosa and Augustus Harris, who mounted the new opera with conspicuous taste and liberality. It was repeated four times before large audiences in the course of the season, numerous cuts and alterations being made with signal advantage to the work and the representation. In fact, its reception in London cannot be described as other than satisfactory. Curiously enough, though, *The Troubador* has never yet been performed tn the provinces.

During his sojourn at Drury-lane Mr. Carl Rosa did not introduce either of the latest additions to his provincial repertory—*Ruy Blas* and *Fadette*. On the other hand, he afforded opera-goers a welcome chance of renewing acquaintance with the novelty of his previous London season, Goring Thomas's delightful opera, *Nadeshda*. To do so was to make them more than ever enchanted with its characteristic beauty and charm. Madame Georgina Burns undertook the *rôle* of Nadeshda, created by Madame Valleria, and, while investing it with much sweetness and simplicity, displaying her fresh, powerful voice to advantage. Mr. Barton McGuckin as Voldemar and Mr. Leslie Crotty as Ivan repeated successes upon which they could scarcely have improved. Mr. Thomas's earlier work, *Esmeralda*, was also given, with some variations on the original cast, though, fortunately, Madame Burns, Mr. McGuckin, and Mr. Crotty were left in possession of the characters which they so ably created. Repetitions, however, formed, in an unusual degree, the order of the day, the demand to

hear *Carmen* being unprecedented. Bizet's opera was given to crowded houses no less than eight times during the four weeks. It is worthy of record that on one of these occasions Madame Marie Roze played Carmen for the 250th time. The Prince and Princess of Wales were present, and sent for the prima donna, whom they congratulated upon the event and upon her performance. In connection with the same opera it should be mentioned that Mr. Edward Scovel, an American tenor, made his *début* as Don Josè, and achieved a decided success. On the whole, the season passed off brilliantly. It was far too brief for the liking of those who wish to see English Opera fill its proper prominent place among the musical institutions of the English capital. But this same brevity was the secret of a financial success that, for once, bore comparison with the artistic gains of the Carl Rosa visit. It is wonderful how we appreciate a good article when the supply is limited.

Meanwhile, Signor Lago's Italian campaign at Covent Garden, which had opened under such promising conditions, was proceeding somewhat under difficulties, owing to the illness of Signor Gayarre, the principal tenor, who, after appearing three or four times, was placed *hors de combat* until the latter end of the season. This misfortune not only weakened the cast of several operas, but had a great deal to do with the abandonment of Mr. Mackenzie's *Colomba*, which was to have been given for the first time in Italian. There seems, however, to have been mismanagement as well as bad luck among the causes that led to this interesting production not taking place. Madame Albani continued to make one appearance a week in familiar *rôles*, invariably drawing good houses; and another favourite, Madame Scalchi, made her *rentrée* on June 2nd in *Les Huguenots*. This opera served to introduce a new Valentina in Mdlle. Elena Teodorini, a *débutante* who came with the reputation of being one of the first dramatic sopranos in Italy. She had every title to be so considered. It was long, indeed, since the "land of song" had sent us an artist so well qualified to impersonate the heroines of grand opera, and I record with regret the fact that, for reasons upon which it is not worth while to dwell, Mdlle. Teodorini failed to earn more than a *succès d'estime* in this country. Her performance as Valentina was unquestionably fine. In the duet with Marcel she held

her powers somewhat in reserve, but in the grand duet of the third act she rose to the full height of the situation, and realised with splendid tragic force the contending emotions of the character. Here, too, she had the advantage of a fine Raoul in Signor Gayarre, who sang and acted with impassioned energy. Each artist seemed to inspire the other, and the sum of their efforts was a really magnificent rendering of Meyerbeer's inspired scene. The audience was demonstrative, and everything pointed to the success of the new comer; yet, somehow, she failed to draw. Again, as the heroine in *Gioconda* (revived June 17th), Mdlle. Teodorini amply confirmed the good impression she had made on connoisseurs. Identifying herself completely with the character, she acted superbly and sang with wonderful fire and passion. In the duet with Laura and the final scene, where she relinquishes her lover and aids his escape with her rival, Mdlle. Teodorini displayed many of the qualities that make a great tragic artist. Madame Scalchi's grand voice was heard for the first time in the music of La Cieca, and Madame Lubatovi did better as Laura than in any of her previous assumptions. Signor Runcio undertook the *rôle* of Enzo for the first time, and acquitted himself on the whole fairly well. As the spy, Barnaba, Signor D'Andrade sang satisfactorily, but the music of the part lay too low for his voice, which is essentially a high baritone. Verdi was represented, in the course of the month, by his *Traviata*, *Trovatore*, *Ernani*, and *Ballo in Maschera*. In the last-named opera yet another *débutante* appeared in the person of Madame Giulia Valda, an artist of American birth and Italian training. She sang the part of Oscar, and displayed therein a bright, sympathetic soprano voice and an excellent method. Madame Valda was very successful in both her airs, and her embodiment of the sprightly page well deserved the favour with which it was received. A performance of *Don Giovanni*, on June 24th, brought back in the title-character the gifted French baritone, M. Maurel, who had not appeared in England for several seasons. His refined and artistic assumption evoked the same approval as in the past. Other noteworthy features of this representation were Madame Valda's intelligent and expressive singing as Donna Elvira and Madame De Cepeda's fine rendering of the part of Donna Anna. Mdlle. Teodorini's appearance in the light soprano *rôle* of Zerlina was a mistake.

Before dismissing the operatic events of June, allusion may appropriately be made to the performance of Cherubini's *Water-Carrier*, given at the Savoy Theatre on the 24th by the pupils of the Royal College of Music. It was the first exhibition of talent yet put forward by this institution in the domain of opera, and it formed a striking contrast to the lamentably weak display made by the Royal Academy of Music earlier in the year. The present essay was, both in point of individual merit and excellence of ensemble, highly creditable. It is no easy matter to present a work like *The Water-Carrier* at a solitary *matinée* in symmetrical and finished shape; yet, so smooth, spirited, and well-ordered was the entire performance, that it would not have damaged the reputation of a professional troupe. The young folks manifested decided aptitude for the stage, while the show of vocal ability was worthy of an establishment that commands the pick of our rising native talent. Mr. Daniel Price, who has a fine baritone voice and good ideas of acting, acquitted himself wonderfully well in the arduous *rôle* of Mikéli, the water-carrier. Miss Annie Belcher also created a vivid impression by her impersonation of Constance. In the tenor part of Count Armand Mr. Kilby distinguished himself by expressive singing and intelligent acting, as did Mr. Otto Fisher as the Lieutenant. Mr. Thomas Page and Miss Kate Drew were both good as the water-carrier's children. Other parts were sustained with ability and promise by Messrs. A. J. Mules Brown, William C. Milward, and John A. Ridding, Miss Annie Roberts, and Miss C. Wakley. The choruses were capitally sung, and Cherubini's delightful orchestration was interpreted with delicacy and taste by an orchestra consisting wholly of professors and pupils of the College, under the skilful direction of Dr. Villiers Stanford. To Mrs. Kendal, who undertook the stage-management of the opera, the highest praise was due, and this she received from the lips of Royalty—represented on the occasion by the Prince and Princess of Wales and their daughters. The theatre was filled to overflowing, and so successful did the experiment prove that it was repeated the following week.

There was no falling off in the interest elicited by M. Rubinstein's Historical Recitals. Hundreds of people were unable to gain admission at each concert. After the Schumann programme he went back in his chronological order so as to cover, from Clementi

down to Liszt, the entirely different track made by the brilliant as distinguished from the classical and romantic schools of pianoforte playing. Next the Moldavian pianist devoted himself for an entire afternoon to Chopin, thirty of whose compositions he played without exhausting either his memory or his exposition of that master's prolific genius. The balance, consisting of "Etudes" only, belonged to the final recital, given on June 8th, when M. Rubinstein wound up his colossal achievement with a selection from Russian composers, including a modest contribution of three pieces from his own pen. At the close he was enthusiastically cheered. Alike in an artistic and a pecuniary sense, the outcome of the undertaking was unique. It produced a larger sum that was ever netted at St. James's Hall by a series of seven concerts. The gross receipts alone amounted to nearly £6,000. M. Rubinstein gave an extra recital, when the room was again crammed to suffocation and a portion (£300) of the proceeds were divided between four charitable institutions.

At the sixth and last concert (June 2nd) of the highly successful series given by the Philharmonic Society was performed a new orchestral suite, in five movements, by Moszkowski. It was written expressly for the Society, and received with the hearty favour which its graceful and musicianly characteristics warranted. The movements are effectively contrasted, and the themes, if not remarkable for originality, are uniformly melodious and cleverly treated. Mr. Moszkowski conducted a refined and spirited performance of his suite, and was recalled three times. Mozart's Symphony in G minor, deliciously played, and Beethoven's violin concerto, the solo in which was executed with rare ability by Mr. Ondricek, were the other leading items. Madame Nilsson sang "Ah! Perfido" with her accustomed fervour and intensity of style, and, curiously enough, made choice of a tenor song, Schubert's "Erl-King," for her second effort. It did not suit her in the least. At this, as at the preceding concerts, Sir Arthur Sullivan wielded the *bâton* with the best possible effect. A change came o'er the spirit of the Richter schemes at the concerts of the 6th and 10th, an entire act from Wagner's *Tristan und Isolde* and one from *Siegfried* being "recited," with the aid of German vocalists, brought over specially for the purpose. It cannot,

however, be said that the innovation was attended by unqualified success, for, although no fault could be found with the performance of the excerpts on the first night, their repetition drew a comparatively meagre assemblage, and the experiment must have resulted in a heavy loss to the management. The singers who took part in these concerts were Fräulein Malten, Miss Pauline Cramer, Herr Gudehus, Herr Georg Ritter, and Mr. Henschel. On the 28th the series closed with a fine performance of Beethoven's Mass in D—the fourth given under Dr. Richter's direction at these concerts. His choir was reinforced by a contingent from the Leeds Festival Chorus, and thus proved tolerably equal to the enormous strain put upon its resources. The solos had in Miss Annie Marriott, Miss Lena Little, Mr. Winch, and Mr. Henschel four intelligent and refined interpreters. The band acquitted itself in splendid style, and Dr. Richter, who conducted after his usual masterly fashion, was, at the close of the concert, recalled to receive a parting ovation. Judging by the average attendance, he cannot have been very content with the commercial result of his summer season in London.

An extremely pleasant and well-arranged affair was the grand *fête* given at the Crystal Palace on June 26th. It was attended by the Prince and Princess of Wales, Prince Albert Victor, the young Princesses, and the Duke and Duchess of Connaught. Music formed a prominent feature in the day's proceedings, and the concert given on the Handel Orchestra demands special notice as an instance of the facility with which the once unwieldly *personnel* of the Handel Festivals, thanks to perfect organisation and hearty goodwill, can now be gathered together—at least, so far as its London contingent is concerned—and put in working order at a few days' notice. To all intents and purposes it was a Festival performance on a slightly reduced scale, and the spectacle presented by the vast auditorium, packed to repletion in every part, was quite up to the traditions of the triennial gathering itself. The first item in the programme was a composition in honour of the Prince of Wales—a festal march, entitled "Welcome," for orchestra, military band, and chorus, from the pen of Mr. August Manns. This piece was originally written for a concert to celebrate the Prince's return from India, but never performed, and was re-written to suit the present occasion. It is stately

and melodious in character, and brightly scored. The march was excellently performed, and Mr. Manns, who, of course, conducted the concert, was rewarded with a special round of applause. With this exception the programme was made up of familiar materials. Some half-dozen Handel Festival "battle-horses" were trotted out with the best possible effect, the choir singing "Wretched lovers!" "May no rash intruder," and "See the conquering hero" in a style absolutely beyond reproach, while Madame Valleria in "From mighty kings" and Mr. Edward Lloyd in "Sound an alarm" were not less fortunate in eliciting the plaudits of the immense auditory. Altogether the *fête* was such a great success that it is likely to be repeated every summer in which the Handelian meeting proper does not occur.

The usual crowd of annual and miscellaneous concerts took place this month. Few, however, were of a nature to call for remark here. Two (of a series of four) orchestral concerts were given by Mr. Ambrose Austin at the Royal Albert Hall, at which Madame Patti—who, by the way, was married on the 10th to Signor Nicolini—appeared. Londoners were fain to accept this as some consolation for not hearing the *diva* on the boards of the lyric stage which she so wondrously adorns, and they hied them to South Kensington in great numbers each time she sang. On the day before the first concert (June 5th) there was some fear that Madame Patti would be prevented by an attack of hoarseness from singing. But not the slightest sign of this was apparent; her incomparable organ seemed to be in perfect condition, and she rendered the florid embellishments in a couple of airs by Donizetti with her wonted brilliancy and success. Perhaps the greatest sensation of the day was made in Gounod's "Ave Maria," wherein Madame Patti had as *obbligato* players Mr. Lockwood (harp), Signor Papini (violin), and Dr. L. Engel (harmonium). The delicious quality of her voice, the beauty of her phrasing, the fervid religious expression which the singer threw into Gounod's lovely theme, combined with the faultless rendering of the instrumental parts, made an indescribable effect. Both at this and at the second concert Mr. Sims Reeves was announced to sing, but failed to put in an appearance. The vocal artists who supported Madame Patti included Madame Trebelli, Miss Emily Winant (an American contralto of

considerable ability and repute), Mr. Edward Lloyd, Signor Nicolini, Mr. Santley, and Signor Foli, Mr. Cusins conducting.

At the Albert Hall Mr. Hermann Franke, director of the Richter Concerts, gave an attractive benefit concert on the afternoon of June 16th, the Richter Orchestra, with its renowned conductor, taking part in a programme which consisted exclusively of selections from the works of Wagner. There was a fairly large attendance. In the same week two concerts were given at St. James's Hall by a Russian choir of sixty voices, directed by M. Dimitri Slavianski, then engaged on a tour through Europe. The members of the choir were attired in gorgeous and picturesque old Russian costumes. Their admirable singing of their own national part-songs and folk-tunes commanded the instant approval of connoisseurs. The depth and beauty of tone of the bass voices was specially noticeable. At the outset the performance of this choir did not command much attention, but, being "taken up by Society" they speedily became fashionable, although, at best, no more than a "nine days' wonder"—using the term in its literal sense. The Russian Choir had the honour of singing before the Queen and Royal Family at Windsor on the 29th. The concert, which included a choice selection from the repertory of the choir, took place in St. George's Hall. On the following day the choir was present at the last Leslie Choir Concert at St. James's Hall, occupying places in the balcony. Glinka's Russian national anthem was performed in honour of the visit. The programme was exceedingly interesting. In the way of novelties it comprised two part-songs, "Rove not to the Rhine," by John C. Ward, and "All is peace," by Berthold Tours, both exquisitely sung and warmly applauded. Madame Albani, Mr. Edward Lloyd, and Mr. Santley sang, and M. de Pachmann played some pianoforte solos. Among other events of minor interest in June may be mentioned the first public appearance in London since 1852 of the celebrated pianist, Wilhelmine Clauss, and the *début* of Signor Mancinelli, a gifted composer, conductor, and pianist, of the modern Italian school.

The experiment, not likely to be repeated, of performing *opéra-bouffe* at Drury Lane was tried by Mr. Augustus Harris just as the season was dying. On June 29th he brought out a new comic opera, entitled *Frivoli*, composed by M. Hervé to a libretto from the talented pen of

Mr. William Beatty-Kingston. So far as concerned the idea, there was no need to impugn the judgment of the manager. A light musical entertainment ought, in the summer months, to have as much chance of finding favour at Drury Lane as pantomime in the winter or melodrama during the intervening periods. Mr. Augustus Harris does everything well, and, in making his new departure, he took care to secure for it all the advantages that splendour of stage accessory could bring to bear; but, unfortunately, he had not secured in *Frivoli* such essentials as an interesting, comprehensible plot, genuinely comic incidents, or music that combines distinction and charm with fluent, sparkling melody. The merit of Mr. Beatty-Kingston's book lay in his neat, fanciful, and flowing lyrics rather than in the story, which lacked interest and cohesion. As for M. Hervé's music, it merely served to prove that that composer was incapable of giving us another *Chilpéric* or *Petit Faust*. His airs rarely rose above the level of commonplace, and, where they were tuneful, generally suggested a reminiscence. The concerted pieces, with the exception of one quintet, were uninteresting and the finales conspicuous for their weakness; the instrumentation was so devoid of variety or resource that it could as well have been rendered by a band of sixteen as by Mr. Oscar Barrett's splendid orchestra of sixty. The few bright choruses were sung with plenty of spirit by an exceptionally numerous and good-looking collection of young ladies, while a capital ballet, wherein the military and pastoral elements were combined with the prettiest possible effect, furnished by far the brightest musical moments in the piece. The principals in a lengthy, hard-working cast were Madame Rose Hersee, Miss Marie Tempest, Madame Emily Soldene, Miss Kate Munroe, Messrs. Herbert Thorndike, Harry Nicholls, Robert Pateman, and Pierpoint. But neither hard work nor a brilliant spectacle could win popularity for such a feeble specimen of comic opera as *Frivoli*, and, after a brief run, it was withdrawn.

JULY.

With a General Election in progress and the affairs of the country in a generally unsettled state, it was not surprising that the London season, which, as a rule, lasts well into July, should virtually terminate before the end of June. This naturally affected in a serious degree the concluding weeks of the Italian season at Covent Garden, during which Signor Lago had to complain of a large falling-off in the average attendance. He nevertheless persevered to the end, and down to the last moment had every intention of fulfilling the second promise of his prospectus, viz., to revive Hérold's *Zampa*. Signor Lago was the more anxious to do this, since, as will be remembered, he had been prevented from producing *Colomba* for the first time in Italian. Fate, however, was again unkind. There was an obstacle, of a trivial nature truly, but one which there was no time to overcome. M. Maurel, who was to have played the hero, discovered, when everything else was ready, that he did not know the Italian words of his *rôle*, and he would not take the trouble to learn them. That was all, but it was enough, and *Zampa* had perforce to be discarded, much to the disgust of those acquainted with the cause. Whilst suffering through the caprices of the French baritone, the manager was deprived of the services of his Portuguese baritone, Signor D'Andrade, whose determination to appear as Figaro in *Le Nozze*, when afflicted with a severe attack of hoarseness, resulted in his being put altogether *hors de combat*. Still the revival of this opera (July 8th) formed one of the most interesting events of the expiring season. Ever welcome for its own sake, Mozart's immortal work is especially so when given with one of those combination casts for which, in common with its companion masterpieces, *Don Giovanni* and *Il Flauto Magico*, it affords such singular opportunity. When Signor Lago's

season was projected the advisability of making attractive ensembles a feature of his undertaking was emphatically pointed out, and it must be admitted that he did not lose sight of this principle. He distributed his *rôles* among the best available artists and, with here and there an exception, was fortunate enough to avoid putting "square pegs into round holes." Madame Albani renewed one of her oldest successes as the Countess, and won loud applause for both her airs. She never acted the part so well; always the dignified lady, she brought into effective contrast its more serious aspect with those touches of gaiety and humour that light up the character. Miss Ella Russell undertook Susanna for the first time and sang charmingly, her clear, flexible voice coming out with especial effect in the concerted pieces. The duet with the Count, "Crudel! perchè," splendidly sung by Miss Russell and M. Maurel, gained an irresistible encore; while "Sull' aria," rendered with great taste by both ladies, also brought down a storm of applause. Cherubino had likewise a new representative in Madame Scalchi, who was not, however, well fitted by the part, nor did it enable her to add to her many past triumphs. The Count was well impersonated by M. Maurel, whose stately bearing and admirable vocal art here found ample scope. The indulgence of the audience was asked for and assuredly granted to Signor D'Andrade, but the undue strain put upon his vocal organ whilst in an obviously inflamed condition brought about results that were only too quickly apparent. All that can be said is that he acted Figaro with vivacious humour. Mdlle. Desvignes sang extremely well as Marcellina, Signor Carbone was an excellent Bartolo, Signor Corsi made a capital Basilio, and Signor Ughetti was a rough, albeit efficient Antonio. The overture was so spiritedly given that the audience insisted on hearing it a second time. Signor Bevignani conducted with his accustomed skill and judgment.

On July 10th *Lohengrin* was performed at Covent Garden, in the presence of a brilliant audience. An exceptionally mutilated version of Wagner's opera was given in consequence of a new Telramund having to replace Signor D'Andrade. The long duet between Ortrud and Telramund at the beginning of the second act (generally curtailed to more than half its original proportions) was bodily eliminated, and the act opened with Elsa's soliloquy on the balcony. Again, the im-

portant scene where Telramund bars the entrance of Lohengrin and Elsa into the church was entirely left out. These two big cuts reduced the duration of the act to about half-an-hour. The effect of such wholesale mutilation of the score on Wagnerian admirers may be imagined, but the performance happily boasted its good points. Madame Albani in *Lohengrin* is always a tower of strength. To say that she was in good voice and worked her hardest is to give assurance of an embodiment of Elsa such as no living artist could surpass. She seems to attain the ideal imagined by the poet-musician who conceived this weakest yet most sympathetic and pitiable of heroines. Once more did Madame Albani impart true poetic charm and dramatic expression to every situation, identifying herself completely with the character and stamping it with singular individuality. She sang in her accustomed fervid manner, and gave portions of her music with a degree of impassioned intensity that impressed the audience profoundly. Another fine assumption was the Ortrud of Miss Josephine Yorke, who made a welcome and successful *début* in Italian opera. Her rendering of this part was one of the features of bygone Carl Rosa performances of *Lohengrin*, and, although considerably curtailed by the cuts already referred to, Miss Yorke nevertheless contrived to bring her impersonation into full prominence. In the duet with Elsa she sang with admirable power and emphasis, while her by-play in the first act was replete with subtle and appropriate meaning. As Lohengrin Signor Gayarre resumed one of his best delineations, and made a well-timed *rentrée* after his long indisposition. Signor Ricci acquitted himself creditably as the King. Signor Monti made an excellent Herald. The chorus and orchestra did fair justice to their onerous labours, under the spirited guidance of Signor Bevignani. In the final week of the season there was a performance of *Il Barbiere*, in which Miss Ella Russell made a success, her Rosina adding another leaf to the laurels she had previously gained. Her acting was distinguished by archness and vivacity, and her singing from first to last afforded her auditors unqualified pleasure. In the Lesson scene Miss Russell introduced Proch's air with variations, in which her brilliant vocalisation and high notes came out with splendid effect. In M. Maurel the part of the barber found a splendid and artistic exponent. His performance met with emphatic

approval, which is more than could be said of the Almaviva of Signor de Falco, a new tenor owning neither the gifts essential for the *rôle* nor the physique for singing in a theatre like Covent Garden. The season ended on July 17th, leaving Signor Lago very little richer, but certainly not much poorer than when he started it eight weeks before. On the whole, he did a great deal better than had been expected. The fortunes of Italian Opera were at their very lowest ebb when this new *impresario* came into the field, and it was a question whether any venture, however attractive, could retrieve the lost *prestige*. That it was wholly retrieved cannot be said, but the amount of substantial support which the season commanded proved that to talk of Italian Opera as dead was sheer nonsense. Clearly it is very full of life, and only needs judicious handling to recover much of its old prosperity. It may be noted that the first step towards this renascence owed something to the substitution of good ensembles for that long-standing abuse, the "star" system. The rank and file of the company, the chorus, and the orchestra were not, perhaps, of a calibre that left nought to be desired; but the combination, take it for all in all, was strong enough to attract upon its merits, without the aid of those alluring but expensive baits to whom managers owe the fact that, as a rule, Italian Opera in this country "spells ruin."

Quite a flutter stirred the breasts of Madame Patti's admirers when it was announced that the illustrious prima donna would make a solitary appearance in opera for the benefit of her old *impresario*, Mr. J. H. Mapleson. Mr. Augustus Harris having granted the use of Drury Lane Theatre, a morning performance of *Il Barbiere di Siviglia* was duly given on July 15th. High prices were charged for seats—30s. for stalls, 21s. for dress circle seats, and 12s. for the first circle; but had they been double as high the house would probably not have been less packed than it was, owing to the presence in town of an enormous number of rich colonial visitors, who were ready to pay any price for the privilege of seeing Adelina Patti in an opera, and in her famous assumption of Rosina, of all others. On the performance there is not the slightest necessity to dwell. It will suffice to say that the *diva* was in superb voice, and that her incomparable singing evoked frantic demonstrations of delight. She was supported by Signor Nicolini as Almaviva and Signor Del Puente as

Figaro, while Signor Arditi conducted. At the end of the opera Madame Patti led on Mr. Mapleson, who made a short speech, in the course of which he delivered himself of the enigmatical assurance that "at the proper time he would be found at the proper place with proper opera." This unexpected operatic diversion did not affect the attendance at the third so much as at the fourth of the Albert Hall concerts for which Madame Patti was engaged. The third drew a gathering nearly, if not quite, as large as did the previous concerts. Mr. Sims Reeves was again unable to sing, being still a martyr to his annual attack of hay fever. His place was once more taken by Signor Nicolini, who joined Madame Patti in the duet "Da quel dì," from *Linda*, and sang the air, "Fra poco," for which Mr. Reeves was down. Madame Patti was rapturously applauded after her three solo *morceaux*, and conceded an encore for each. Her matchless voice and pure, faultless art exercised all their old sway and afforded an unalloyed treat to the multitude that listened to her. There were other treats besides; for Madame Trebelli, Mr. Santley, and Signor Foli sang their very best, and these popular favourites had in turn to respond to an encore of one of their well-known pieces. In fact, the only new feature about the concert was the *début* of a clever young Spanish violinist, Señor Diaz Albertini, a pupil of the famous *virtuoso*, Alard. The Albert Hall is not a favourable place for judging a new fiddler, but Señor Albertini's tone, as heard in a Romance by Saint-Saëns, sounded sweet and sympathetic, while his intonation was accurate and his phrasing artistic. He made a good impression and was warmly applauded. At the fourth and last concert of the series the crowd was somewhat smaller, but the *diva* was again in wonderful voice, and the same scenes of enthusiasm were witnessed. Altogether the *entrepreneur*, Mr. Ambrose Austin, must have profited largely by his concerts, which, it should be added, were most ably conducted by Mr. W. G. Cusins. The respected musician just named gave an interesting orchestral concert at St. James's Hall on July 5th. He appeared in the treble capacity of composer, pianist, and conductor, being represented in the scheme by his pianoforte concerto in A minor, and his more familiar overture to *Love's Labour Lost*. Mr. Cusins played the concerto in his accustomed neat, fluent style, and was cordially applauded, the *bâton* being for the time assumed by Mr.

W. Shakespeare. The only other instrumental soloist was Señor Diaz Albertini, the young Spanish violinist, whose successful *début* at the Albert Hall is above recorded. He played Saint-Saëns's charming Concertstück in A, and again exhibited a light, pleasing tone and correct intonation. Señor Albertini has talent, and if he will throw heart and soul into his work, should develop into a good artist. The vocal element at this concert was particularly strong. Madame Albani, Madame Scalchi, Mr. Edward Lloyd, Mr. Santley, and Signor Del Puente each sang twice, and the choice, no less than the rendering, of their pieces was such as to give a numerous audience infinite satisfaction.

It is difficult to know how to speak, or whether to speak at all, of the opera *Florian*, brought out at the Novelty Theatre on July 14th. The experiment was so obviously ill-advised, its chance of success so remote, that it never ought to have been attempted, even though it created the flattering record attached to the first production in this country of a serious opera by a native musician of the fair sex. The lady in question, Miss Ida Walter, had been a student of the Royal Academy of Music, where her talent for composition underwent careful training and received demonstration in the shape of a few charming ballads. Between writing songs and writing an opera there is, however, a tolerably appreciable difference. Neither Miss Walter nor her friends seemed to perceive this, any more than they saw the error of submitting a crude first effort to the scrutiny and criticism of the public. But, had the young composer possessed gifts a hundred-fold greater, she could not have hoped to achieve success with a libretto so unutterably puerile, meaningless, and ill-constructed as that of *Florian*. Her melodies were wasted on feeble lyrics, and her efforts at dramatic writing thrown away upon a story utterly devoid of situations. The following epitome will give an idea of the plot and the manner in which it is worked out:—Act I.—Scene: The free town of Wolfsdorf, towards the close of the 14th century. The Town Council employs a sort of permanent Guillem the Troubadour (Florian by name), whose duty it is to sing at vintage time and while away the tedium of the council-chamber with his minstrelsy. He prefers to warble in the streets, and thereby incurs the anger of his future father and mother-in-law. They endeavour to get him to a

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meeting of the Town Council. Act II.: Florian, deaf to the blandishments of his future parents, has escaped to the side of their daughter, to whom he sings an old Volkslied, called "Scheiden thut Weh" ("Parting is pain"). But the old people are not to be denied; they follow the lagging musician, and again persuade him to hasten to the Council. Act III.: Joyful tidings. Florian has, at last, attended to his duties. His people are wild with delight. The effect upon himself is such that he cannot appear at all in this act. Meanwhile his lady-love, whose name is Crescenz, is fetched to attend to some wandering minstrels, who have been struck down with a "sudden pain." Act IV.: The plot now begins. The "sudden pain" turns out to be the plague. Crescenz catches it; but, on her way home, meets Florian and the others. She joins them in a quartet, then dies whilst the band plays "Scheiden thut Weh," and the opera comes to an apparently premature termination. The lady who wrote the libretto of *Euryanthe* could not have beaten this. Little wonder, therefore, if Miss Walter, without the genius of a Weber, failed in her impossible task and earned as much sympathy as blame from a gallant audience. The characters were represented with much earnestness and spirit by Miss Griswold, Miss Jenny Dickerson, Miss Dorothy Dickson, Mr. Ben Davies, Mr. W. H. Burgon, and Mr. Max Eugene—members, with the exception of Miss Griswold, of the Carl Rosa Opera Company. The chorus and orchestra were also from that troupe; indeed, nothing was left undone to secure an adequate interpretation of the opera. Mr. Wilhelm Ganz conducted with praiseworthy tact and zeal.

The Royal Academy students' orchestral concert on July 9th brought into notice a fair array of talent, in addition to one or two displays that cannot be said to have reflected particular lustre upon the institution. The best results were made manifest in the vocal department. Mrs. Wilson-Osman, whose scale-singing was particularly neat, Miss Armfield, who has a pretty soprano voice, Miss Hannah Jones, the possessor of a fine contralto and admirable style, and Miss Blanche Murray all made a good impression, as did Mr. David Hughes, who revealed a powerful baritone voice in "Revenge, Timotheus." Two MS. compositions were performed—an Andante and Allegro from a symphony in E minor, by J. E. German, and a

song, "As the moon's soft splendour," by Gilbert R. Betjemann. Mr. German's themes boast melodic charm and distinction, and his handling of the orchestra begins to show freedom as well as fancy. He is sometimes wanting in clearness of design and purpose, but he treats his materials with undeniable skill. Mr. Betjemann's song also proved to be a graceful and effective composition. Mr. W. Shakespeare conducted throughout with characteristic ability, officiating for the last time in a capacity wherein he reflected credit upon himself and upon an institution for which he had done honourable and energetic service. Mr. Shakespeare was loudly cheered at the conclusion of the concert. The Royal College of Music also signalised the approaching end of the term by a chamber-music concert at Princes' Hall on July 14th. Beethoven's string quartet in D (Op. 18) was spiritedly played by Mr. Sutcliffe, Miss Donkersley, Mr. Kreuz, and Mr. Squire. Schumann's "Etudes Symphoniques" found in Miss Kellett a clever and competent interpreter. The Andante con Variazioni from Spohr's double quartet (Op. 89) was executed in capital style by the four players above named, together with Messrs. Inwards, S. Blagrove, MacCunn, and Werge. Mr. Kreuz and Mr. Cook took part in three numbers from Schumann's "Märchenbilder" for viola and piano. Both executants showed ability, Mr. Kreuz's purity of mechanism and phrasing commanding special notice. Chopin's Scherzo in B flat minor was performed with brilliancy and taste by Miss Hallett, and a programme of goodly proportions wound up with Mendlessohn's pianoforte trio in C minor, which received a creditable rendering at the hands of Miss Marion Osborne, Mr. Inwards, and Mr. A. Blagrove. The vocal items were contributed by Miss Russell, and by Messrs. Fisher, Price, and Ridding. At the orchestral concert given on the 22nd in the West Theatre of the Albert Hall, by pupils of the Royal College, the leading feature of the programme was a new pianoforte concerto by Charles Wood, one of the students of the institution. The work revealed considerable promise.

OBITUARY.—John Templeton, singer.

AUGUST.

On the first day of August the news reached England that Franz Liszt was no more. It was not wholly unexpected. For some days he had been in a critical state. During a visit to Luxemburg early in July the aged musician caught a severe cold, and, whilst still suffering from this, he went on to Bayreuth to attend the opening of the series of Wagner Festival-Plays on July 23rd. The cold developed an attack of pneumonia; but, against the advice of his physician, and in spite of weather which, for the time of year, was exceedingly bleak and inclement, Liszt insisted on being present at the representations of both *Parsifal* and *Tristan und Isolde*. He afterwards gradually grew worse, and died at about midnight on Saturday, July 31st. The sad event cast a gloom over the Bavarian town, but it was not allowed to interrupt the progress of the Festival performances. On the following Tuesday the remains of the famous *virtuoso* were interred in the Bayreuth Cemetery, in the presence of an enormous number of spectators, among whom were all the distinguished musical people taking part in or attending the Festival. Considerable discussion subsequently arose upon the question whether this should be Liszt's final resting-place, certain members of his family insisting that the body ought to be removed to Weimar, where he had since 1849 lived and spent the greater part of his time. Ultimately, however, it was decided that the Bayreuth grave should remain undisturbed, and thus one more feature of abiding interest was added to those which already rendered this quiet, out-of-the-way, and, in itself, unattractive town so remarkable. No space for details concerning Liszt's eventful and extraordinary career can be found in these pages; it is a history that needs volumes to do it justice, and upon which volumes will, doubtless, be written. It must suffice, for purposes of

reference, to state that Franz Liszt was born at the village of Raiding, in Oedenberg (Hungary), in the night of October 21-22, 1811, his father being a Hungarian and his mother an Austrian. He studied in Vienna, under Czerny and Salieri, and made his first appearance in that city at a concert on December 1st, 1822. He first visited England in May, 1827, when he played Hummel's concerto in A minor at one of the Philharmonic Concerts. He came again in 1840 and 1841, and gave recitals with the utmost success, his magnificent displays of virtuosity taking the town completely by storm. From that time Liszt never returned to London until the present year, and so delighted was he with his reception (an account of which appears in the April chapter of this book) that he expressed a decided intention of repeating the visit in 1887, when his posthumous oratorio *St. Stanislaus* was to have been performed for the first time here. But it was not to be. Never again shall we gaze upon that remarkable face; never again listen, as in enchantment, to the sounds produced by those wondrous fingers. We may now, more than ever, feel thankful that the illustrious musician came once in his old days to the country he had avoided for so long. That visit, always memorable, must now be regarded as historical. Liszt was, beyond all doubt, the greatest pianist that ever lived, and was also the greatest maker of pianists, if the term be admissible. The value of his compositions may be left for posterity to determine. He has many champions, and his admirers are legion, so that opportunity will not be lacking for generations to come. Meanwhile the death of Liszt has broken one of the few links that yet bind the great artists of the past with those of the present.

Musical life in London during August was, as usual, virtually at a standstill. A solitary undertaking prevented the existence of an absolute interregnum—the Promenade Concerts, which take place annually at Covent Garden, and at which alone can orchestral music, other than that of military bands, be heard in the Metropolis between the months of July and October. These concerts were again given under the direction of Mr. W. Freeman Thomas, the orchestra being conducted, as before, by Mr. A. Gwyllym Crowe. Saturday, August 15th, was the opening night. The classical programme of the following Wednesday included Dvorák's symphony in D and Beethoven's

pianoforte concerto in G, played by Miss Josephine Lawrence; the vocalists that evening being Madame Enriquez and Mr. Barton McGuckin. All through the month the attendance at the Promenade Concerts was exceptionally large, despite a spell of hot weather genuinely characteristic of the "dog days."

OBITUARY.—Franz Liszt, pianist and composer; Henry Jarrett, musical agent.

SEPTEMBER.

Like the month that precedes it, September is a barren musical period in the metropolis, and, but for the provincial festivals which occur about this time, there would be positively nothing of interest to engage the attention of amateurs. The earliest of these events, so far as 1886 is concerned, was the Festival of the Three Choirs, which took place at Gloucester on September 7th, 8th, 9th, and 10th. With the scheme no fault could be found. It contained a due proportion of standard masterpieces and four new works—three of them of substantial dimensions—by English composers, written expressly for the Festival. For the proper execution thereof the best available artists were engaged, the band being under the leadership of Mr. J. T. Carrodus, while the post of conductor was filled, in accordance with custom, by the organist of the cathedral, Mr. C. Lee Williams. One mistake was committed—a common, but serious error, which experience does not, somehow, teach the managers of these gatherings to avoid—namely, by commencing the Festival on a Tuesday morning, and thus allowing only one whole day for the final general rehearsals. This was obviously not sufficient, and the evils attendant of hurried preparation were not without their effect upon the rendering of some of the less familiar works. Yet, on the whole, the quality of the performances was wonderfully good, the choir distinguishing itself almost throughout by precision, spirit, and intelligence. At the opening concert Mendelssohn's *Elijah* was given, with Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Santley as the principal soloists. On the Tuesday evening a new cantata, entitled *Andromeda*, by Charles Harford Lloyd, was performed under the direction of the composer. The libretto, by F. E. Weatherly, relates, in verse of a somewhat conventional order,

the well-known mythological tale—how Queen Cassiopeia, to conciliate the gods, binds her daughter Andromeda to a rock, and how the maiden is delivered by Perseus, who encounters the monster that is to devour her, and, by showing him the Gorgon's head, turns him into stone. Although not devoid of opportunities for contrast, the story is weak in structure and lacks dramatic fibre—shortcomings which were bound to exercise a serious influence upon the musician's share of the work. Thus the music, clever, refined, artistic though it be, does not rise to such heights of impassioned intensity as a powerful treatment of the subject on the part of the librettist might have inspired. On the other hand, it must be admitted that Mr. Harford Lloyd has yet to show the possession of strength and dramatic grasp in equal measure with his undoubted grace and refinement of feeling. Taking isolated numbers on their merits, those which call for most praise and, at the same time, reveal most promise in Mr. Lloyd's cantata are Andromeda's *scena* and the duet for Andromeda and Perseus towards the end. To the solos full justice was done by Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. Watkin Mills. At the close of the performance the composer was rapturously applauded. In the second part of the evening's programme were performed Sterndale Bennett's C minor pianoforte concerto (admirably played by Miss Fanny Davies), a violin solo by Mr. Carrodus, and a "Dramatic Overture" by Miss Ellicott, daughter of the Bishop of Gloucester. The last-named composition, which was new, revealed features of decided merit and won general commendation.

Dvorák's beautiful *Stabat Mater*, given for the first time at a Gloucester Festival, was the *pièce de résistance* on Wednesday morning, and in the evening was heard the second important novelty of the week—W. S. Rockstro's oratorio, *The Good Shepherd*. This composition may be briefly dismissed as dull, dry, and unoriginal. It proved to be wholly without interest, alike from a religious and a musical point of view, and had no claim whatever to a hearing at the Festival, to the possible exclusion of a composition that might have brought some younger native musician to the front. The unfavourable impression created by Mr. Rockstro's oratorio was indicated in unmistakable fashion. Miss Williams, Miss Wilson, Mr. Winch, and

Mr. Mills sang the solos, and the general interpretation of the work could scarcely have been improved upon. On Thursday morning Gounod's *Mors et Vita* was given (for the first time in a cathedral), with the original Birmingham quartet of vocalists—Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley. In the evening, Cowen's charming cantata, *Sleeping Beauty*, was performed, the composer conducting. It secured a hearty reception, as did the new work which followed—a "Symphonic Suite," by Dr. C. Hubert Parry. The rendering of the latter, owing to inadequate rehearsal, was exceedingly unsatisfactory; only heroic efforts on the part of the composer, who fortunately wielded the *bâton*, saved it from actual disaster. Despite this disadvantage, the Suite pleased immensely, the graceful charm of the subject and sustained flow of melody coming as a delightful surprise to those familiar with certain earlier works from the same pen. Its special form and character Dr. Parry describes as follows:—"The Orchestral *Suite Moderne* is designed to combine characteristic modern movements after the same manner as the characteristic old dances were combined into the old suite. Advantage is taken of the experience gained through the history of the modern orchestral symphony; and, but for its shortness, this suite might be called a symphony, as the distribution of movements are in the same order as in a modern symphony, but in style and nature of development they are meant to draw a little more towards the forms under whose names they appear than would be quite legitimate in a pure symphony." Here we have a perfect key to the composer's intentions. It only remains to add, concerning the four movements which comprise the suite, that the first is a Ballade depicting "a fierce story of Scottish warfare of the middle ages;" the second a quiet Idyl in slow dance motion; the third a Romanze embodying a "love story, with various episodes interspersed, and crosses and misfortunes after the accepted orthodox of love stories;" and the last a "Rhapsody in rondo form, after a modern manner." The customary performance of the *Messiah* brought the Festival to a conclusion on Friday morning. It was the most successful meeting of the Three Choirs held at Gloucester for many years. Thanks to the issue of cheap tickets, the total attendance showed an increase of 3,000 persons over that of the previous Festival. The collections amounted

to £532 12s. 2d., making, together with the contributions of the stewards, a total of £1,507 2s. 3d.

The seventh triennial Wolverhampton Musical Festival, held on September 16th and 17th, achieved artistic and financial results of a sufficiently gratifying nature to encourage its promoters to extend their undertaking in the future beyond the hitherto prescribed limit of two days. Dr. Swinnerton Heap, of Birmingham, again officiated as conductor, and supplied one of the novelties of the scheme in the shape of a cantata, *The Maid of Astolat*, introduced at the first evening concert. Mr. Desmond Ryan, the librettist, declares that in dealing with the story of Elaine he "has neither sought to preserve the legend in its pristine shape nor to follow it out in the manner adopted by Lord Tennyson in his admirable *Idylls of the King*. It has simply been his purpose to compile a book full of opportunities for varied musical treatment." Herein Mr. Ryan thoroughly succeeded, the outcome of his "middle course" being a dramatic and interesting version of the legend, lucid in plan, containing well-contrasted incidents, and told in verse that is frequently replete with poetic feeling and expression. Dr. Heap's music scarcely attains the same height of excellence. It is melodious and occasionally effective, but extremely unequal. Were it all in attractiveness and power up to the level of Lancelot's air, "Why beats with rapturous thrill this heart," we should have a very fine work. As it is, the best that can be said of *The Maid of Astolat* is that it is musicianly and pleasing. Dr. Heap was fortunate in his interpreters, the solos being ably rendered by Mrs. Hutchinson, Madame Trebelli, Mr. E. Lloyd, Mr. Grice, and Mr. W. Mills, while the reception of the cantata was favourable. On the second evening was produced another new cantata, *The Bridal of Triermain*, by Frederick Corder. Here an instance of rare versatility was forthcoming, inasmuch as Mr. Corder did, with success, everything that a single individual could do in connection with his work. He adapted the text, composed the music, wrote the analytical notes for the programme-book, and conducted the performance. In the first portion of his task Mr. Corder showed judgment and discretion. His arrangement of Sir Walter Scott's poem respects the material whilst largely reducing the proportions of the original, and brings in all the incidents essential to the dramatic sequence of the story, the whole being given

in narrative form. In his setting Mr. Corder has been no less happy. Those who knew his partiality for Wagnerian theories were agreeably surprised to find little evidence of extreme views in his music; but, on the contrary, a straightforward mode of expression and plenty of simple melody, together with a picturesque charm and vigour of style that are delightfully refreshing. Here and there, notably in the instrumentation and certain harmonic progressions, the "cloven foot" may show itself, but, after all, it only serves to heighten the effect of music which illustrates the story both dramatically and appropriately, and never allows the interest of the listener to flag for a moment. Unluckily the Wolverhampton orchestra (composed almost entirely of local players) was not equal to its task, and failed to give proper effect to some of the most original qualities in Mr. Corder's score. Notwithstanding this, the work made a deep impression, and evoked a verdict of spontaneous and enthusiastic approval. The choruses fared tolerably well, and the solos were safe in the hands of Madame Valleria, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Santley. Included among the familiar works heard at the two morning concerts were the *Messiah*, Dvorák's *Stabat Mater*, and Mendelssohn's "Lauda Sion." The audiences were uniformly large, and a substantial sum remained in hand for distribution among the local medical charities.

Seeing that the success of *The Mikado*, which ran throughout the year at the Savoy Theatre, rendered it unnecessary for Mr. Gilbert and Sir Arthur Sullivan to make a fresh addition to their repertory until 1887, the production of *Dorothy* at the Gaiety on September 25th may fairly be accounted the most important event in connection with English comic opera that happened in the course of the twelve months. The conditions under which *Dorothy* was written, or rather put together, were hardly such as to afford assurance of the favour which was ultimately accorded it. Not only were the names of the author (Mr. B. C. Stephenson) and the composer (Mr. Alfred Cellier) associated for the first time, but, as a matter of fact, these gentlemen never collaborated over the piece. In other words, the music had originally been set to another libretto and rejected, and it was the author who now took up the score, and adapted story, lyrics, and dialogue to it. There is probably no previous instance on record of

a success achieved with such a complete reversal of the proper order of procedure. It cannot, however, be denied that Mr. Stephenson's libretto gives evidence, by its faulty construction and unoriginality, of the unusual tactics to which he had to resort. His lyrics are graceful and flowing enough; the dialogue, thanks to energetic working-up, became, in course of time, tolerably bright and amusing; but the plot remains a feeble and somewhat clumsy affair, the leading idea being palpably derived from Goldsmith's comedy, *She Stoops to Conquer*. Giving Mr. Stephenson every credit for the skill with which he executed an ungrateful task, it might be unhesitatingly admitted that the great charm of *Dorothy* lies in the freshness and fascination of Mr. Cellier's music, and more particularly in the spontaneous musicianly elegance of the concerted numbers. The opening chorus, "Lads and lassies," is not less lively and tuneful. Dorothy's song with trio, "Be wise in time, O Phyllis mine," in waltz rhythm, is extremely piquant and even original; while soon after this comes a very pretty quartet, "We're sorry to delay you"—not without its dash of humour. The succeeding quintet is an extended and well-developed number; it is full of effective contrasts, the solo passage (*tempo di valse* again) for Dorothy being particularly pretty. Later on there is another bright quartet, "You swear to be good and true," to which some odd changes of time help to lend a piquant flavour. The finale, however, is but slightly worked out, and quickly brings the act to a merry end. Act II. begins with a delightful country dance in the old-fashioned Handelian style. Wilder has a capital song with chorus, "Though born a man of high degree," and then comes a "Graceful Dance," of which the music is graceful indeed, replete with tripping melody and scored with tasteful, delicate fancy. Bantam's song, "Contentment I give you," has an old-fashioned ring about it, and the dainty quartet, "One moment, pray!" is a charming piece of writing. The finale is more elaborate than that of the first act. The dramatic situation here affords the musician greater scope, and the entry of a body of huntsmen gives occasion for a spirited hunting chorus. The last act is short, and contains little worthy of notice beyond a charming ballet (capitally danced amid an exquisite forest scene) and a pretty ballad for Phyllis. The instrumentation is from first to last worthy of Mr. Cellier; it is varied, full of colour, and

marked by a degree of technical skill rarely to be found in comic opera scores. The original cast of *Dorothy* included Miss Marion Hood, Miss Florence Dysart, Miss Florence Lambert, Miss Harriett Coveney, Mr. Redfern Hollins, Mr. Hayden Coffin, Mr. Furneaux Cook, and Mr. Arthur Williams, who one and all worked hard and successfully. On the first night the verdict of the audience was not unanimously favourable; but, as week followed week, *Dorothy* acquired an ever-increasing popularity, which its removal at Christmas to the boards of the Prince of Wales's Theatre served in no wise to disturb.

In town the Promenade Concerts continued to do remarkably well during the earlier half of the month, but then the attendance began to fall off, and, with the exception of certain nights in the week, kept below the average until the end of the season. It is not a little curious that these concerts should be better patronised during the hot weather than when the evenings begin to "draw in" and grow cool. The only inference is that the public prefer good vocal music and a splendid band in the tolerable atmosphere which the electric light secures for Covent Garden to the open air and no music at all. The success of the Saturday extension of hours was extraordinary. On that day, every week, the doors were opened at 5.30 p.m. Within a couple of hours four or five thousand persons had paid their shilling and stood in the promenade packed "like herrings in a barrel." The sole musical entertainment from 6 till 7.30 was provided by a good military band. But, in its way, there is nothing the British public enjoys more.

The most interesting classical night of the season was that of September 29th, when the entire evening's programme was devoted to English music. The graceful idea of asking such composers as were in London to conduct their own works had the happy result of bringing no less than three to Covent Garden with new scores in their portfolios. Mr. Ebenezer Prout brought his latest symphony (No. 4), Mr. E. Ould an Intermezzo, entitled "L'Espérance," and Mr. H. M. Higgs a Scène de Ballet in three movements—all absolutely new to the crowd of amateurs who assembled for the occasion. Mr. Prout's symphony was listened to with close attention, and

evoked the heartiest manifestations of pleasure. Although not, perhaps, equal in all respects to his Birmingham symphony, it is characterised by sustained spirit, straightforward purpose, melodic charm, and musicianly resource in a degree hardly, if at all, less marked. Like the earlier work, it reflects the style of the "powder and periwig" school, alike in perfect clearness of design and the skilful commingling of tuneful grace with clever contrapuntal device. Each movement was loudly applauded, and Mr. Prout had to respond to an enthusiastic recall. Mr. Ould's Intermezzo is a pleasing, melodious composition, gracefully scored, and marked by many touches that reveal the thoughtful musician. It was well played, and Mr. Ould was cordially applauded on leaving the conductor's desk to again take his place among the orchestra. Mr. Higgs's Scène de Ballet was heard rather late, but the wonderful energy and go of these pieces earned for them an attentive hearing and an outburst of spontaneous applause. Quasi-novelties in the same scheme were E. H. Thorne's prize overture, "Peveril of the Peak," and Henry Gadsby's orchestral scene "The Forest of Arden," which had only been given once before. Both works were capitally executed under the direction of their respective composers. F. H. Cowen's ever-charming suite de ballet, "The Language of the Flowers," also had the benefit of its composer's guidance, and supplied the best piece of orchestral playing heard during the evening. The only living composer in the classical selection who did not conduct his own contribution was Sir Arthur Sullivan, whose incidental music to *Henry VIII.* was ably given under the direction of Mr. A. J. Caldicott. The quaint old song allotted to King Henry was sung by Mr. Frederic King with admirable vigour, and heartily encored. Dead English musicians were worthily represented by Sterndale Bennett, whose beautiful F minor concerto for pianoforte had a sympathetic and brilliant interpreter in Madame Frickenhaus. Miss Annie Marriott was very successful in the ballad, "Over the roof," from Sullivan's opera, *The Sapphire Necklace.*

At the ripe age of 77, John L. Hatton died suddenly at his residence in Margate on September 19th. His name will go down to posterity as the writer of some of the most popular ballads of the century.

"Good-bye, Sweetheart," and "To Anthea," not to mention a dozen others which achieved universal popularity, are songs that should live as long as there are English singers to sing them. Hatton was also successful with his part-songs, but his more ambitious efforts met with less favour. He was a melodist first and a musician afterwards, and as such he earned among his countrymen a fame that will not quickly die. His kind, generous nature and genial manner won for him a legion of friends, and his death evoked on all hands expressions of sincere, heartfelt regret.

OBITUARY.—John L. Hatton, composer.

OCTOBER.

The Leeds Musical Festival, held on October 13th, 14th, 15th, and 16th, and conducted by Sir Arthur Sullivan, attracted from all parts of the kingdom a gathering of distinguished musicians and *dilettanti*, anxious alike to renew acquaintance with the famous Yorkshire chorus and to "assist" at the execution of a scheme rich in novelties of the highest interest. As usual, the preliminary orchestral rehearsals were held in London in the week preceding that of the Festival, the final general rehearsals taking place in Leeds on the following Monday and Tuesday, October 11th and 12th. The unprecedented number of sixty choral rehearsals had been held since April in view of this meeting, and the labour of putting the "finishing touches" involved a strain upon the physical resources of the singers such as few choral bodies could have borne without ill effects. Yet was there little fault to be found beyond that which hypercriticism might point out in the opening performance of Handel's *Israel in Egypt*, given, for once, instead of the same master's *Messiah*. The stupendous double choruses were magnificently sung, and have never—scarcely even at a Handel Festival—created a more profound effect. The superb quality and volume of tone, especially of the bass voices, evoked unstinted admiration. Worthy of association with such a choir was the orchestra of 120, under the leadership of Mr. Carrodus. Unsurpassable at all points, this band included the finest body of strings ever heard at an English Festival. The solos in *Israel* were sung by Miss Anna Williams, Mrs. Hutchinson, Madame Patey, Mr. Edward Lloyd, Mr. Brereton, and Mr. Santley. The handsome Leeds Town Hall was crowded in every part, as, indeed, was the case at all the succeeding concerts.

Wednesday evening's programme commenced with the first of the

new works written expressly for the Festival, namely, a dramatic cantata, entitled *The Story of Sayid*, composed by A. C. Mackenzie to a libretto by Joseph Bennett, founded on a poem in Edwin Arnold's *Pearls of the Faith*. The plot may be thus briefly described :—Sayid, an Arab chief, has been taken prisoner by Sâwa, a Hindoo Prince, and is condemned to die. He craves as a boon that he may be permitted to revisit his native valley and see his father once more ere he dies, undertaking to return at sunset. Sâwa, who is indebted to Sayid for a kindly action done in the past, consents, on condition that the Arab will leave behind a hostage. The Princess Ilmas, Sâwa's daughter, offers herself, and, after much hesitation, is accepted. Sayid renews his promise to return, and is allowed to depart. The day wears on, and sunset approaches without any sign of his re-appearing. Ilmas is told to prepare for death, and proceeds, attended by her maidens, to an open space near the western gate of the city. She kneels, and the executioner stands by her side, waiting only for a sign that the sun has set to let fall his sword. At the instant the signal is about to be given an Arab horseman is seen skimming across the plain. It is Sayid. As the reward of his truth to his plighted word, he receives his life, and also, doubtless, the hand of the brave maiden who would have given hers in his stead. A simple story this, but one full of deep and pathetic human interest. In his concise yet dramatic treatment of it Mr. Bennett has shown the comprehensive art of a librettist who looks to the musical as well as the poetical exigencies of his theme. He could not, in fact, have accomplished his task more satisfactorily. The situations are strong, the incidents are striking, and the language is full of Eastern dignity and grace. A welcome feature in Dr. Mackenzie's setting is the advance which it indicates towards classical form and clearness of design. That he had already begun to recognise the disadvantages of a ceaseless flow of music from beginning to end of a scene must be perceived in his *Rose of Sharon*, and his *Troubadour*. In the present composition he concedes yet more to those who demand distinctness of outline and such division into "numbers" as is compatible with the progress of the dramatic action. For the voices, too, he writes with greater consideration, and, at least, two of the solos and the lovely chorus for the maidens in the second part are in a vein that should make them suitable for a

popular no less than a cultured taste. His score contains a rich supply from the fertile store of melody which Dr. Mackenzie has at his command, together with an abundance of strong dramatic treatment and "local colour," as exemplified by Oriental device in all the more graceful forms that modern musicians utilise. If ever there were meaning in the term "tone-picture," it is to be found in the music of *The Story of Sayid.* Dr. Mackenzie has never wielded his orchestra with more consummate art or to better purpose. As usual, he made considerable use of the *Leit-motive*, but with discretion and good effect. The opening choruses proclaim at once the presence of an Eastern people, the spirit of desolation that pervades the land, and the cry of exultation and vengeance that arises when the long-looked-for victory over the foe has been gained. Again, there is unmistakable character in the march which brings home the conquering army; while, in admirable contrast to the bitter accents of Sâwa and his people, is the suave reply of the captive, Sayid, "Count not as dead Such as for the faith have bled." Sayid sets forth his claim to see his father once more in a too lengthy but remarkably beautiful air, "Where sets the sun." Soon after comes a fine solo for Ilmas, "First of his Prophet's warriors he;" but nothing in this first part haunts the ear more than a noble strain of melody sung by Sayid as he is departing, and warning the Princess not to doubt of his return. The chorus of maidens, "Sweet the balmy days of Spring," at the commencement of Part II. is, perhaps, the gem of the cantata. It is deliciously quaint and melodious, and so suggestive in colour that the listener needs only shut his eyes to imagine the whole scene—the dreamy, hopeful Princess seated on her divan, surrounded by attendant damsels, who sing to her of love in soft yet tuneful strains, to the distant accompaniment of flute and harp. Of a much bolder and more jubilant character is Ilmas's air, "O Love, thy car triumphal," wherein the orchestra plays a very important part. The next conspicuous item is the Solemn March which accompanies the procession to the place of execution. This genuine dirge is one of the most striking pieces Dr. Mackenzie has written. Its gloomy, unisonal theme, moving in regular rhythm, and heard with the soft, steady roll of the side drum and the occasional boom of the *grosse caisse*, gives way, after a time, to a flowing trio; then the principal subject, fully

MR. EDWARD SCOVEL.

FROM A PHOTOGRAPH BY BROWN, BARNES, AND BELL (PHOTOGRAPHERS TO THE QUEEN), LIVERPOOL.

harmonised, comes again, louder and louder, until it culminates in a grand and impressive finish. A more fitting opening could not have been devised for the final episode of the story, which is treated in intensely dramatic fashion, the doubt and suspense as to Sayid's return being realised with admirable skill. A joyful duet for Ilmas and Sayid and an extended finale, founded on the theme of the air, "O Love, thy car triumphal," bring the cantata to an effective termination. This thoroughly original and picturesque work received, under the composer's guidance, a well-nigh faultless interpretation. The part of Ilmas was undertaken by Madame Albani, which is tantamount to saying that its qualities of womanly tenderness and sympathy were brought into full relief, for this gifted artist is never more thoroughly in her element than when she has to pourtray some pitying, self-denying maiden. She sang her airs with the utmost fervour and vocal charm, earning for each a storm of applause. Mr. Barton McGuckin, always heard to special advantage when singing Dr. Mackenzie's music, made an emphatic success in the part of Sayid. Singing throughout with rare vigour and expression, he fairly electrified his hearers in the air, "Where sets the sun," the exacting requirements of which were fully met. Mr. Watkin Mills declaimed the music of Sâwa with sonorousness and spirit; while Mr. Iver McKay and Mr. Dan Billington rendered the passages allotted to the Watchman and Horseman. The choruses were splendidly given, the sopranos and altos distinguishing themselves particularly in the Maidens' Chorus, which delightful number won instant favour. To the orchestral portions, likewise, entire justice was done, and the solemn processional march created a profound effect. The success of the work was complete. Dr. Mackenzie was recalled at the close to receive well-merited congratulations, and these were bestowed upon him with a warmth and spontaneity that left no room for doubt as to their sincerity. The second part of the evening's programme comprised a selection from Mozart's *Idomeneo* and part-songs by Henry Leslie and Berthold Tours.

A gratifying amount of interest was evinced in the performance (on Thursday morning) of Bach's Mass in B minor, a work of colossal grandeur and difficulty only made familiar to English amateurs through the medium of the Bach Choir, and never,

therefore, heard before at a provincial festival. It was in the execution of this gigantic task that the choir obtained the greatest laurels of the week. Connoisseurs who knew what Mr. Otto Goldschmidt's admirable choristers had done with the Mass at St. James's Hall, and at the Bach Bi-centenary Festival in the Albert Hall, were fain to acknowledge that the Leeds experience came as a revelation. Twice only, just at the outset of the "Kyrie eleison" and in the "Et incarnatus est," was the intonation in a slight degree doubtful; but so trifling a blemish only brought into fuller relief the surpassing excellence of a performance that will live long in the memory of all who were fortunate enough to hear it. The Yorkshire choir fairly revelled in the difficulties of the Mass, attacking number after number with astounding vigour. Perhaps the finest effort of all was in the "Cum Sancto Spiritu," which made an indescribable effect, and elicited an outburst of cheering that might have been heard beyond the walls of the Town Hall. Miss Anna Williams, Miss Damian, Mr. McGuckin, and Mr. Santley sustained the solos. All acquitted themselves well, and Miss Damian especially made her mark in the "Qui sedes" and "Agnus Dei." Upon the instrumental portions of the Mass special pains in preparation had been lavished, and in this regard Sir Arthur Sullivan's labours were by no means thrown away. The new organ accompaniment, arranged under his supervision by Mr. F. Cliffe, and ably played by that gentleman, proved judicious and generally effective. The *obbligati* were, save in two or three instances, well executed. Those for violin were played by Mr. Carrodus, the flute by Mr. O. Svendsen, the horn by Mr. T. E. Mann, the *oboi d'amore* by Messrs. Lebon and Horton, and the trumpets by Messrs. Morrow, McGrath, and W. A. Ellis, the two first-named playing on trumpets made for this festival on the old German model, and wonderfully bright in tone. Sir Arthur Sullivan's *tempi* were in some instances faster than those adopted by Mr. Goldschmidt, and enhanced in a corresponding degree the inspiriting character of a performance upon which the conductor was unreservedly felicitated.

The miscellaneous scheme of Thursday evening was made up of three works: Dr. Villiers Stanford's new choral ballad, *The Revenge*, Beethoven's C minor symphony, and Mendelssohn's *First Walpurgis Night*. Coming in the order named, the novelty was the

first to challenge criticism, and, under its composer's personal guidance, passed through the ordeal triumphantly. Dr. Stanford's setting of Lord Tennyson's "Ballad of the Fleet" is quite unlike anything else he has written—unlike in form and unlike in character. The chorus tells the narrative, and is the mouthpiece of the personages in this history of the immortal action fought off the Azores by the little Revenge against 53 Spanish ships of war. The themes employed are for the greater part distinctly nautical. "Local colour" is thus obtained by the simplest possible means, whilst, at the same time, the first step towards popularity is achieved. These themes have a separate and appropriate purpose, and the skill with which they are manipulated is the secret of the composer's success in imparting individuality and variety to his treatment of the story. The whole piece is full of strong contrasts. The work of narration is taken up sometimes by the tenors, sometimes by the basses alone; at others it is thrown from voice to voice, or carried on by the united strength of the choir. The general effect of the composition is one of remarkable realism; it is a genuine musical sea-picture, not only in its nautical phraseology, but in the stirring manner in which the incident, of the fight, the surrender, and Sir Richard Grenville's bravery and death are depicted. In no previous work has Dr. Stanford written such purely tuneful music for his voices; and if he has scored as cleverly for his orchestra he has never shown a greater mastery of colour and effect. In fine, *The Revenge* is a welcome addition to our stock of short, high-class choral pieces, and should assuredly earn wide and enduring favour. That it was sung *con amore* by the Leeds choristers was attested by the life and energy of their performance, no less than the enthusiasm with which they joined in the ovation that awaited the composer. The solos in the *Walpurgis Night* were ably sung by Miss Damian, Mr. Iver McKay, and Mr. Brereton; and the superb rendering of Beethoven's immortal C minor constituted a treat for others besides local amateurs.

St. Ludmila, an oratorio composed specially for Leeds by Antonin Dvorák, the famous and popular Bohemian composer, was the sole attraction on Friday morning. The text of this, Dvorák's first oratorio, is from the pen of Jaroslav Vrchlicky, who is generally admitted to be the leading Bohemian poet. It is impossible, however,

to form a true estimate of the original poem, the English version of the Rev. Dr. Troutbeck being arranged through the medium of a literal German translation—a fact that would partly account for many crude and inelegant lines, although it by no means explains away the solecisms which abound in Dr. Troutbeck's adaptation. The shortcomings of the latter are to be greatly deplored, inasmuch as they have added incalculable mischief to the initial drawback of a book by far too diffuse and lengthy for its purpose. Capacity for amplification and expansion of subject-matter is one of Dvorák's strongest characteristics. The text of *St. Ludmila* shows his literary collaborator to be endowed with the same gift, and the result of the combination has been to draw the work out to proportions greatly in excess of what is demanded by the interest of the subject. How deeply both poet and musician were fascinated by their theme it is easy to understand. They were dealing, not merely with the story of St. Ludmila's conversion, but the rise and growth of Christianity in their native country, the grand change from paganism to enlightenment and civilisation. It was doubtless as difficult for the poet to restrain his pen as it was for the composer to tear himself away from the passages on which he has dwelt so long and lovingly. But, unhappily, there is not the faintest glimmer of dramatic interest from beginning to end of the story, as the following brief argument will plainly demonstrate:—In the spring of a year towards the end of the ninth century, whilst Bohemia is yet in a state of heathenism, a large gathering takes place at the Castle of Melnik for the purpose of dedicating a statue of the goddess Bába. The Princess Ludmila is about to perform the ceremony when the Christian hermit, Ivan, strides into the midst of the crowd and knocks down the idol with his cross, which is mistaken for an axe. Awed by his strange aspect, the people refrain from attacking him, but, on the contrary, listen readily to his preaching of the true faith, and then allow him to depart. Ludmila, who has been especially impressed by Ivan's declarations, subsequently goes with her attendant, Svatava, to seek him in his distant forest abode. Ivan greets her warmly, and is imparting the truths of the new religion to her, when they are interrupted by a hunting party, at the head of which is Prince Borivoj. Struck by the beauty of Ludmila,

and astonished by a miracle which Ivan performs, Borivoj asks the maiden to share his throne and to allow him, at the same time, to share her belief—proffers which she ultimately accepts at the instigation of Ivan. They meet afterwards at the cathedral of Velehrad, and are there baptised and united amid much pomp and rejoicing. In this mild series of events there was little appeal to the picturesque fancy and powerful dramatic instinct of the composer of *The Spectre's Bride*. The religious character of his theme was the sole element that could call forth his wonted energy and intensity of expression. Another point calculated to militate against the free exercise of Dvorák's genius arose from his own design of writing an oratorio upon the model of those works which he knew to be most in favour with the English public. In carrying out this idea he was led, perhaps unconsciously but none the less palpably, into an imitation of certain composers—Handel, Hadyn, and Mendelssohn more especially—with the result that, but for the strongly-marked individuality which stamps every bar he writes, the music of *St. Ludmila* would at times not escape the stigma of plagiarism. Yet, notwithstanding all these weaknesses, what impartial musician can deny the presence in Dvorák's oratorio of many of the qualities that go to make up a great work? Were purely beautiful music alone essential it would assuredly live, for of such there is no lack. Let us glance briefly through the score. What wonderful vigour and contrast do we find in the opening chain of choruses! what rhythmical grace in Ludmila's first solo and the tripping melody for the Peasant! what breadth and dignity in Ivan's announcement of his mission! The air in which Ludmila expresses the awakening of religious sentiment, "O grant me in the dust to fall," may be accounted one of Dvorák's most tender yet dramatic inspirations. The perturbed feelings of the assembled idolaters are depicted in a magnificent chorus, which closes the first part with a tremendously imposing climax. The music of the second part assumes a more romantic character. Still there is a decided sacred tinge about the melodious solo wherein Svatava dwells on the changed manner of Ludmila, while the utterances of Ivan are naturally marked by deep earnestness, alternating with fiery energy. Borivoj has a couple of important solos, each full of charm and tenderness, the second,

"O guide me in the way," being perhaps the finer of the two. A quartet and chorus, "I long indeed to see this light," extremely elaborate in its development, works up by degrees to another superb culmination. The third part of the work deals solely with the baptismal ceremony. It opens with a march-like prelude, based upon the theme in the Dorian mode which appears in the partly unaccompanied chorus that follows and is used again, in much more extended form, in the final quartet and chorus, "Mighty Lord, to us be gracious." The intervening duet for Ludmila and Borivoj, "That hour I long for," is flowing and melodious, while Svatava and Ivan have solos in a striking chorus, "Now kneel ye both," which forms the penultimate number. Throughout this closing portion the writing is remarkable for its sustained spirit and irresistible power; not the least original feature in the oratorio being the extraordinary series of passages—now *pianissimo*, now *fortissimo;* now for the solo voices, now for the chorus—with which the composer brings his work to a conclusion. *St. Ludmila* was received at Leeds with all the signs that indicate a triumphant success; nor could less have been expected when the many beauties that enrich the work, the enthusiasm created by the presence of the composer, and the influence of a magnificent performance were taken into consideration. Madame Albani threw herself heart and soul into the character of Ludmila, and completely identified herself with it. Nothing could have exceeded the simplicity and charm of her style in the earlier portions, or the intense emotionalism with which she invested her music as its religious sentiment grew stronger and stronger. The accomplished artist was frequently applauded with the utmost warmth. Mr. Lloyd was as perfect as usual, whether in the tuneful bucolic strains of the Peasant or the impassioned utterances of Borivoj. Madame Patey and Mr. Santley were not singing music altogether suited to their voices, but worked in their accustomed conscientious and artistic manner. On the whole, the rendering of the choral numbers was exceedingly fine, while to the orchestra, for the accuracy and refinement with which it executed its arduous share of the morning's labours, the highest credit was justly assigned. Dvorák conducted with his usual contagious energy, and was recalled at the close amid thunders of applause.

Friday evening's concert may be passed over with brief allusion to a new overture, written by F. K. Hattersley, a native of Leeds, and formerly a student of the Royal Academy of Music. It proved to be a work of decided promise, ingeniously scored, and showing considerable freedom of treatment on the lines of orthodox structure. The young composer was called for and loudly applauded. On Saturday morning were performed a new cantata, *The Golden Legend*, by Sir Arthur Sullivan, and the First Part of Mendelssohn's *St. Paul*. The combination drew by far the largest audience of the week, even standing-room being wholly monopolised. Sir Arthur Sullivan is a popular composer, but he does not often come "out of his shell" in a serious mood, or for any festival but this. He had not written a cantata since *The Martyr of Antioch* (produced at Leeds in 1880), and Leeds was naturally gratified at the effort that once more brought its conductor into the classic arena of composition on its behalf. The libretto of *The Golden Legend*, by Joseph Bennett, is constructed out of materials derived from Longfellow's poem of that name. The mystical portions, excepting the Prologue, are not utilised, the story being restricted to the incidents connected with the cure of Prince Henry of Hoheneck through the self-sacrificing devotion of the maiden, Elsie, their escape from the clutches of Lucifer, and final union. Mr. Bennett has contrived, by dint of much compression and dovetailing, to arrange in six scenes a tolerably clear and effective sequence of events. Of dramatic action there is comparatively little; but of contrast there is no lack, while the beautiful language of the poet overflows with that lyrical feeling which ever finds such close and sympathetic embodiment in Arthur Sullivan's music. The setting of the Prologue is in its suggestive force, its picturesque grandeur, its individuality of treatment, by far the finest portion of the cantata. There exist few more remarkable instances of the power of illustrating the unseen by sounds than is afforded by this graphic musical realisation of the struggle between the Angels and the Demons of the Air, wherein the latter, headed by Lucifer, vainly strive to hurl the Cross from the spire of Strasburg Cathedral. Realism is here aided by the use of a specially-constructed peal of bells, three chimes from which form the signal for the onslaught; then away dash the violins with harsh semi-quaver chords and the

basses with thundering chromatic runs, all helping to depict a weird and terrible conflict. Amid the storm Lucifer is heard in strident tones urging his familiars on to their task; followed by the wailing cry of the latter as they reply that they cannot move the holy symbol from its place, and, ever and anon, the exulting peal of the bells, speaking now with human as well as iron tongues. So the battle of sounds goes on, till at last the "Inefficient, Craven spirits" are released from their useless toil and the vanquished Lucifer disappears howling into the night. Then gradually, and with a fine effect of contrast, the "storm and stress" give way to the religious strains of the organ within the sacred building, the male voices of the choir giving out the cadence of their hymn in a grand and impressive unison, with which the Prologue ends. A complete change of musical character and colour marks the opening soliloquy of Prince Henry in Scene I., at the Castle of Vautsberg; and no less distinctive is the quaint contrapuntal theme which attends Lucifer in his academical guise of a travelling physician. Short as is the interview between the two, it contains much that is interesting and suggestive—notably Lucifer's temptation of the Prince with Alcohol, the delicate orchestration here being wonderfully original; and then the long-drawn, dreamy utterances of the intoxicated Prince, attended by the soft warning notes of an angelic choir (female voices), the whole dying slowly away with charming effect. Scene II., before the house of Ursula (Elsie's mother), opens with a peaceful, melodious introduction, the theme of which continues to accompany the dame's reflections until they are disturbed by the evening hymn of the villagers, "O Gladsome Light"—an unaccompanied chorus written in the composer's happiest and least elaborate style. From the outset the music of Elsie, who now appears for the first time, is distinguished by unaffected simplicity and deep feeling. It becomes more fervent later on, in the flowing passage, "I shall lie Beneath the flow'rs of another land," and the prayer, "My Redeemer and my Lord," with its quaint *obbligato* for the *corno inglesi;* but the scene ends, as it began, amid an atmosphere of repose. In Scene III., dealing with the journey to Salerno, Prince Henry and Elsie converse as they go along, their melodious colloquy having a marked rhythmical accompaniment which suggests the regular movement of a cavalcade. Their

detached phrases soon give place to a duet wherein the voices unite in tuneful and pleasing harmony. Later on is heard the approaching sound of pilgrims chanting the Hymn to St. Hildebert. Lucifer, dressed as a friar, is "one of the pious band." He trolls out a mocking song, laughing sardonically at the "jolly old friars of Benevent," and imitating their chant, whilst a new rhythmical figure in the accompaniment keeps up the movement of the onward march, this being sustained with the oddest effect by the bassoons, trumpets, and trombones. On the repetition of the song the pilgrims join in with their chant, the orchestra gathers force, and the solo voice becomes lost amid the turmoil of contrapuntal sounds. By degrees this dies away, and the arrival of Prince Henry and Elsie at the sea by night evokes from the former an apostrophe full of profound sentiment, while the maiden gives forth an ecstatic strain of melody, "The night is calm and cloudless," which the chorus repeats in full harmony, leading up to a telling climax. Scene IV. depicts the coming to Salerno, the reception of the "guests" by Lucifer, disguised as Friar Angelo, and Elsie's rescue from the fate to which she had willingly consigned herself. The music here is always appropriate, but presents no new feature of noteworthy importance. Scene V., in which a Forester communicates to Ursula the news of her daughter's safety, is the only weak section of the cantata. It contains nothing of interest, and might advantageously be dispensed with. The sixth scene, at Vautsberg, on the evening of Prince Henry and Elsie's marriage day, has a deliciously quaint and pastoral introduction, wherein the composer cunningly contrives to represent the distant sound of the bells of Geisenheim. This gives the key to the entire scene, which is remarkable for its exquisite sense of repose. The duet for the lovers is replete with sensuous charm, intensified by subtle harmonies and orchestration of the utmost elegance. Herewith the story ends, and all that remains is a Choral Epilogue, "God sent His messenger, the rain," in which the composer gathers together his forces for a final effort worthy of the best that has gone before. This Epilogue consists of a noble strain of diatonic melody, given out first by the male, then by the female voices, and later, after a short fugue, by the whole chorus in unison. The overwhelming effect created by the rendering of this glorious theme at Leeds will not be easily forgotten. It formed a

fitting climax to a work and a performance that constituted an unalloyed triumph for all concerned. As regards the work much might be added to what has already been said, but space forbids further comment. Enough that *The Golden Legend* has been justly hailed as a masterpiece, and that an extraordinary measure of favour has been extended to it wherever it has been heard. It may, however, be unhesitatingly asserted that the excellence of the Leeds performance and the enthusiasm of the ovation by which it was followed have not since been equalled. In the part of Elsie Madame Albani once more displayed admirable art and intense devotional fervour. Her music gave her rare opportunities, and by its aid she realised Elsie's self-sacrificing nature to simple perfection. Madame Patey gave Ursula's air with dignity and feeling, earning hearty recognition for her effort. As Prince Henry, Mr. Edward Lloyd sang superbly, adding high intelligence to grand vocal means in a degree that helped materially to an understanding of the character. The exacting part of Lucifer was undertaken by Mr. Frederic King, a talented and conscientious artist, who invested his music with all the dramatic significance and sardonic humour of which it was susceptible. Truth to tell, there is not much *diablerie* in Longfellow's fiend, and it would seem as though Sir Arthur Sullivan had sought on occasion to atone for his comparative mildness by applying a background of orchestration worthy in its sonority of Berlioz or Wagner. Whether Satan could make himself heard in Pandemonium may be an open question, but undoubtedly there are moments in *The Golden Legend* when Lucifer's human representative, be his voice ever so stentorian, is bound to be inaudible. All that artistic singing could do to lend the character its proper prominence was done by Mr. King. The few bars allotted to the Forester were capitally declaimed by Mr. Watkin Mills. Perfect justice was done to the superb orchestration, and the chorus simply covered itself with glory, the unaccompanied choruses being sung with delicious refinement. At the close Sir Arthur Sullivan, who conducted his work with unwonted energy and spirit, was made the hero of a tremendous ovation, nosegays being showered upon him by the girls of the choir, whilst the delighted audience cheered him until it fairly cheered itself hoarse. In the *St. Paul* performance, which followed, the solos were ably sustained by Miss Anna Williams, Miss

Hilda Wilson, Messrs. McGuckin, King, Billington, and Mills. The Festival terminated on Saturday night with a fine performance of *Elijah*—the crowning triumph of a gathering in which neither hitch nor drawback of any sort marred the "even tenour" of success. Sir Arthur Sullivan wielded the bâton throughout with a tact and ability that commanded the highest eulogy. Dr. William Spark, at the organ, combined rare skill with the discretion born of long experience. The administrative arrangements were beyond praise. From a financial aspect the results of the Leeds Festival of 1886 were not inferior to those of previous meetings. The total receipts amounted to £10,501 13s. 5d., and, after paying all expenses, there remained a balance of £2,592, of which one-fourth was devoted to the reserve fund, leaving £1,950 for distribution among the medical charities.

Meanwhile, musical life in London began to re-awaken. On October 16th the Crystal Palace Concerts were resumed, and, in announcing their 31st season, the directors made known their intention of giving greater prominence than before to choral music. At the first concert, which clashed with the last day of the Leeds Festival, the chief features of the programme were a Spanish ballet from Massenet's new opera, *Le Cid;* the rendering, by Miss Fanny Davies, of Schumann's pianoforte concerto; and the vocalisation of Miss Ella Russell, a *débutante* at the Crystal Palace. The concert of the 23rd was in memory of Franz Liszt, a selection of whose compositions, together with two by Richard Wagner, made up the entire scheme. First came the "Trauermarsch" from *Götterdämmerung*—an appropriate tribute to the memory of the dead musician. Wagner's sublime dirge was magnificently played (as was later on his *Parsifal* Vorspiel) by Mr. Manns's orchestra, once more a splendidly efficient and intelligent body of players. The Liszt selection proved intensely *ennuyant*. The majority of the songs rendered by Mr. and Mrs. Henschel were charming enough, and a certain amount of pleasure was derived from listening to "Les Préludes," by far the most acceptable of Liszt's symphonic poems. But another and subsequent work from the latter category, entitled "The Ideals," involved the infliction of half-an-hour's positive ear-torture upon those incapable of appreciating this meaningless, rhapsodical illustration of Schiller's poem, "Die Ideale." Mr. Walter Bache, without whom a

Liszt memorial concert would have been incomplete, displayed both masterly execution and true sympathetic feeling in the A major pianoforte concerto. That consistently ugly and uninteresting composition has never had a better chance. Mr. Bache also played his master's fantasia on Hungarian Melodies for piano and orchestra, and each effort obtained the heartiest recognition. Mr. Manns conducted with his accustomed energy and skill, finding an entirely sympathetic response in the splendid body of players under his command. At the third concert a new concerto for violoncello was introduced by Herr Julius Klengel, who herein made his first appearance before an English audience. The work proved clever, though not very engaging, whilst the executant displayed qualities of a high order and met with a warm reception.

At the Prince of Wales's Theatre, on October 4th, a comic opera in three acts, entitled *La Béarnaise*, by André Messager, was brought out in very creditable styie and with decided success. *La Béarnaise* must be included in the category of unlucky pieces. Originally produced at the Bouffes-Parisiens, it failed to make a very palpable hit in the French capital. In London it met with immediate favour, and might have run many months but for certain managerial arrangements that compelled its withdrawal within a few weeks of its production. Why *La Béarnaise* did not take the fancy of the Parisians it would be hard to explain. Messager, it is true, was a new acquisition to the opéra-comique school, but he had earned a reputation as a gifted pupil of Saint-Saëns and as a composer of serious works. His music is exceedingly tuneful, tolerably full of go, and not lacking in those touches of cleverness and refinement that indicate a musician possessing ability and feeling as well as a knowledge of his *métier*. With regard to the libretto, MM. Leterrier and Vanloo would seem to have provided in *La Béarnaise* a story after the typical Parisian's own heart. It harps somewhat upon the same string, but the note is a favourite one, and can be traced back to half-a-dozen successful comic-opera plots. It would be difficult to imagine anything more delightfully *risqué* than the incidents of the second act, where the Béarnaise peasant girl, Jacquette, who has attired herself as a boy to better obtain access to her cousin, the fickle Captain Perpignac, is compelled to marry the Countess Bianca. The other imbroglios of

the plot are more or less amusing in their working out, but none requires such delicate handling as that just referred to. Mr. Alfred Murray wrote an effective English version. The humour of his dialogue was occasionally too suggestive, but it was never coarse, and generally diverting; while the lyrics were of unequal excellence. Among the more prominent of many pretty musical numbers may be mentioned Jacquette's animated drinking song, and a berceuse, "Hush and sleep," accompanied by chorus with the *bouche fermée*—a delicious little bit of melody. Bianca has a cleverly-harmonised song, "No or Yes," and Perpignac has a couple of melodious songs. There are some capital concerted pieces, especially good being a tuneful ensemble, "Forty Days," and the finale to the second act, which is wonderfully bright and well written. Not the least agreeable feature of the opera, and notably of the second act, is the instrumentation, which teems with fanciful effects and is sufficiently substantial without being too heavy. As Jacquette Miss Florence St. John availed herself to the fullest of her ample opportunities, while Miss Marie Tempest also distinguished herself greatly in the part of Bianca. The leading male parts were efficiently filled by Mr. G. H. Snazelle, Mr. Sidney Barcourt, and Mr. E. J. Lonnén. Mr. Walter Slaughter officiated as conductor, and M. Marius as stage manager.

Precisely the reverse fate to that of *La Béarnaise* attended *Our Diva*, a comic opera in two acts, produced at the Opera Comique Theatre on October 28th. This version of *Joséphine vendue par ses Sœurs*, which had enjoyed a prosperous run in Paris, met with very little success in London. The adapter, Mr. C. M. Rae, had to make considerable modifications in the book in order to suit it to the English stage, where travesties of Biblical subjects are happily not yet permitted; the result being a story with only a slight amount of humour in it and that of a kind which the English interpreters, with one or two exceptions, utterly failed to comprehend. The music, which is exceedingly pretty, was attributed to M. Victor Roger, but the greater part of it was actually written by M. Raoul Pugno, a clever French musician, who is not, it seems, very popular with the Parisian critics. M. Pugno was more particularly responsible for the ensembles, in which are to be found not only the chief technical skill and melodic charm of the opera, but the humour which, for various reasons,

passed by unperceived or else was misinterpreted on the first night. The quartet and chorus and finale of the first act are masterly in their way. In the quartet Caroline and Montosol first sing a sentimental operatic duet; next Madame Dubois warbles a ditty; then Fifine bursts out with her admiration for a trapèze performer at the Alcazar; and lastly comes the chorus, making comments outside on the concert in the concierge's lodge. These themes are all distinct, and after each has been given out in turn, all are heard together with an effect which, if slightly bewildering, is unquestionably ingenious and comical. However, not being treated in a proper spirit, the piece failed to make any effect. The same mistake was repeated in the second act with an imitation grand operatic duet, which is as funny as it is clever. Some of the audience looked positively astonished when they heard a reminiscence from the "Miserere" scene in *Il Trovatore*, and a mimic reproduction of "Connais-tu le pays" from *Mignon*. If the singers did not treat this kind of thing as a musical joke, it was not likely that their hearers would do so. Some of the latter, however, were particularly dense, and could not even perceive the humour in the droning duet, "Give me back my precious child," whimsically as it was rendered. To add to the misfortunes of the production, the action was spun out to an intolerable length, and the dialogue proved redundant and dull. No wonder, therefore, that, in spite of a lavish *mise en scène*, *Our Diva* never thoroughly recovered from the effect of that first night's mis-representation. For a time it gave signs of growing into a success, but after a few weeks was suddenly withdrawn. The leading parts in this comic opera were sustained by Mr. Frank Celli and Mr. Frank Wyatt, Miss Effie Clements, Madame Amadi, and Miss Minnie Marshall.

Previous to her departure on an American tour, Madame Adelina Patti took farewell of the London public at a grand vocal and instrumental concert given in the Royal Albert Hall, on October 27th. Tickets were at a premium, and the big hall was crammed in every part. Such an event at this time of year was unusual, but emphatically welcome; had it been the very height of the season the interior of the Albert Hall that chill October evening could not have presented a more brilliant aspect. Madame Patti received, as a matter of course, the most rapturous of greetings. She was down to sing

three solo *morceaux*, but actually sang six, granting an encore in each case with her accustomed liberality. For "Caro nome" she substituted "Within a mile of Edinbro' Town;" after "O luce di quest' anima" succeeded "Comin' thro' the rye;" while, to wind up with, two plums were given together, "The last rose of summer" being followed by "Home, sweet home." The *diva* was in magnificent voice, and, true to her synonym, sang divinely. Every effort, therefore, meant a triumph for herself and a treat for the delighted thousands who listened to her matchless tones and exquisite vocalisation. Not a sign of wear and tear, not even an indication of sparing herself for the task that now lay before her. Six-and-twenty years had this marvellous *cantatrice* been working, here and elsewhere, and she once more left us, an unapproachable artist, in full possession of her grand powers. The audience cheered and cheered again as she made her final curtsey; it was like the "au revoir" of friends, and many were the wishes for a prosperous voyage and speedy return that mingled with the shouts of applause from every part of the hall. Besides her solo pieces, Madame Patti sang "Da quel dì," with Signor Nicolini, who had to repeat a verse of "Noël," which was accompanied by Signor Bisaccia (piano) and Dr. L. Engel (harmonium). Miss Hilda Wilson, Mr. Barton McGuckin (replacing Mr. Sims Reeves), and Mr. Henschel also sang, and Mr. Carrodus played a violin solo in his best style. Mr. Cusins conducted, and his orchestra, by a capital performance of overtures by Schubert and Wagner, and Mendelssohn's "Wedding March," contributed substantially to the enjoyment of this most successful concert.

The question whether oratorio is a fitting adjunct to the scheme of Promenade Concerts may elicit divided opinions, but, as tested during the closing weeks of the season at Covent Garden, the public, at least, did not answer it in the negative. Mr. W. F. Thomas tried the experiment for the first time by giving performances of the *Messiah* and *Elijah*, and in each instance the theatre was filled to overflowing. The conduct of both assemblages was perfectly decorous. The promenade was converted into stalls, business at the drinking-bars was stopped during the music, and the theatre generally wore an aspect of sedateness and repose in tolerable harmony with the nature of the works performed. On the other hand, the *locale* proved, in a musical

sense, but ill-adapted for such a purpose, inasmuch as the choir, being placed at the back of the long, narrow orchestra, its tone was so wasted amid the ample area of the stage that it did not suffice to balance with the volume of instrumental sound emitted by the band within the auditorium. The result was that the audience heard a great deal more of the accompaniments than of the choruses. The latter were very feebly rendered by a moderate choir, under the direction of Mr. A. J. Caldicott; but to the solos fair justice was done by a number of well-known artists. When Mr. Thomas's season terminated the Promenade Concerts were carried on for a fortnight longer, under the management of Messrs. Ascherberg, who cannot have found the undertaking directly remunerative.

The short autumn series of Richter Concerts began on the 24th with a thoroughly typical programme; that is to say, one made up of Beethoven, Wagner, and Liszt. The choice of works by these composers was vindicated by the presence of a large audience, and the evident satisfaction expressed in the course of the evening. A batch of novelties would not have produced the first result, although it might have achieved the second; and, after all, we must not always expect Dr. Richter to adopt a plan which, however much it may be in accord with his artistic spirit, means a certain measure of financial loss. His special public demands Beethoven and Wagner, with an occasional dash of Liszt thrown in, and he cannot be blamed for supplying that which is asked for, especially when there is scant time for "making hay," as during this brief autumn season. Hence a scheme containing such oft-played things as Wagner's "Kaisermarsch," and "Faust Overture," Liszt's symphonic poem, "Les Préludes," the Vorspiel to *Parsifal*, the "Walkürenritt," and the "Eroïca" symphony. Suffice it that these *chevaux de bataille* enabled Dr. Richter and his orchestra to fully maintain their *prestige*. The second concert, on the 30th, was fairly attended. A diversified programme was offered, including Brahms's fourth symphony, performed for the first time in England at these concerts in the summer. The rendering was again characterised by finish, unity of idea, and unflagging energy—qualities for which the masterly conducting of Dr. Richter (who had the score in front of him, but seldom, if ever, glanced at it) was in no small measure answerable. In the first part were heard Beethoven's

"Coriolanus" overture, the "Charfreitags-Zauber" from "Parsifal" (deliciously played), Liszt's fourth Hungarian Rhapsody, and Weber's "Aufforderung zum Tanze." The only vocal item was Berlioz's air, "Absence," tastefully interpreted by Mrs. Hutchinson. Dr. Richter conducted everything with consummate art.

Dvorák's oratorio, *St. Ludmila*, was performed for the first time in London on October 29th, under the composer's direction, at St. James's Hall, this interesting event signalising the resumption of Novello's Oratorio Concerts for the season 1886-7. A large audience was present, and offered a hearty welcome to Mr. Dvorák. The new work was not presented in the same form as at Leeds, several "cuts" being made in order to remove the objection as to excessive length which had there been urged. Some of these excisions were judicious, but altogether were not made where they might most reasonably have been looked for. The third part of the work, where curtailment is most needed and most practicable, had not been touched. The dramatic interest, such as it is, ceases at the end of the second part, therefore what follows should be as short as possible. However, the impression which *St. Ludmila* created on metropolitan amateurs was emphatically favourable. Again and again had the artists to bow their response to the rapturous plaudits of the audience, while at the end a repetition of the Leeds ovation awaited the gifted composer. Madame Albani, Mr. Lloyd, and Mr. Santley filled the parts created by them, but Madame Patey was replaced by Miss Hope Glenn, who gave a most intelligent and artistic rendering of the music of Svatava—sung as originally written. The Novello Choir, once more a capital body of fresh, well-balanced voices, acquitted itself, on the whole, extremely well, the massive choruses that conclude each part being admirably sung. The band was excellent, and Mr. Oliver King presided efficiently at the organ.

OBITUARY.—James Stimpson, organist.

NOVEMBER.

On the First of November began the twenty-ninth season of Monday Popular Concerts—an event that stands for London amateurs as the landmark indicating the commencement of real musical work for the winter; an event too eagerly anticipated to need a flourish of trumpets to make known its recurrence. Unheralded by more than a bare announcement of date and programme, the institution of which Mr. Arthur Chappell is the founder and director quietly resumes its functions, and lovers of chamber music know when and where for the next six months they may hear the masterpieces of the great composers interpreted in a spirit of artistic reverence that is allied to executive skill of the highest order. It is sometimes said that mutations of taste and fashion do not affect the economy of the institution which we familiarly call the "Pops," nor, in the general sense, can they. But those who closely watch the progress of this undertaking are aware of certain periods during which works of a special *genre* and even particular artists enjoy their course of more or less marked favour. These predilections may not last long, and in any case they do not modify in the slightest degree the estimation, or rather the affection, in which established favourites are held. It is the duty of one in Mr. Chappell's position to study, whilst, to a certain extent, guiding, the tendencies of his select yet numerous public, and, as a rule, he is not slow to do so. Last season he paid special attention to the works of Schumann; this he was to minister to an unwonted *penchant* for compositions wherein wind as well as stringed instruments are employed. He may have created the *penchant*, but there can be no doubt, as the event proved, that his patrons were quite ready to indulge in it. The first item in the programme of the opening concert was a Divertimento in B flat, by Mozart, for two violins, viola,

violoncello, and two horns, now given at the Pops for the ninth time. It is one of Mozart's longest chamber works and, at the same time, one of his most beautiful and characteristic. Forty minutes of such delicious melody, rendered, as it was, to absolute perfection, engendered not the slightest sense of tedium, but held listeners in thrall from the first note to the last. Madame Norman-Néruda fairly revelled in the unusually prominent share of work here allotted by Mozart to the leading violin, which he used to perform himself. The fair executant was at her best. Mr. Louis Ries, reliable as ever, Mr. Hollander, one of the finest living viola players, and Signor Piatti, happily in first-rate health and the full enjoyment of his incomparable powers, completed a quartet not easily to be surpassed; while Messrs. Naldrett and Keevill won admiration by their subdued and accurate rendering of the horn parts. Miss Fanny Davies, as pianist of the evening, contented herself with a short and seldom-heard solo, Mendelssohn's Caprice in F sharp minor (Op. 5), which served to bring out her admirable qualities of rhythmic vigour, neat, sure technique, and wonderful elasticity of touch. Miss Fanny Davies was also associated with Signor Piatti in Rubinstein's sonata for piano and 'cello in D major (Op. 18), played by both artists in irreproachable fashion. Raff's "Volker" for violin with piano accompaniment completed the instrumental portion of the programme, and in these pieces Madame Néruda, who again vastly delighted her audience, had the assistance of her sister, Miss Olga Néruda. Mr. Santley, in capital form, sang Purcell's "Let the dreadful engines" and Gounod's "The arrow and the song," accompanied by Signor Romili.

The Saturday Popular Concerts began, as usual, in the same week, an attractive scheme including Schumann's quartet in E flat (Op. 47), and Beethoven's pianoforte sonata in E (Op. 109), the latter played with rare grace and poetic feeling by Miss Fanny Davies. The programme of the following Saturday included Dvorák's intensely characteristic quartet in E flat (Op. 51); Chopin's Scherzo in C sharp minor, finely played by Madame Frickenhaus; and three violin pieces (Op. 87) by Ferdinand Hiller, cleverly executed by Mr. Straus. With the exception of the first-named work these were novelties, and so was a sonata in A for piano and violoncello, by Dr. Villiers Stanford,

heard at the afternoon concert of the 20th. Faultlessly played by Miss Davies and Signor Piatti, it earned a most favourable reception. On Monday, the 22nd, Mr. Arthur Chappell brought forward Schubert's octet for strings and wind, which was performed for the first time here in its complete form—that is to say, the fourth and fifth movements not being omitted. At the same time a middle course was effected, for the purpose of giving repose alike to players and audience, by allowing the customary interval to take place after the third movement. The arrangement proved admirable, Schubert's magnificent composition being not only rendered to perfection, but listened to with the keenest delight by a crowded and demonstrative audience. The executants were Madame Norman-Néruda and Mr. Ries (violins), Mr. Straus (viola), Signor Piatti ('cello), Mr. Reynolds (contrabass), Mr. Lazarus (clarinet), Mr. Wotton (bassoon), and Mr. Paersch (horn). At the concert of the succeeding Monday Onslow's quintet in A minor was revived in place of Sterndale Bennett's sextet in F sharp minor, which could not be given in consequence of the indisposition of Miss Agnes Zimmermann.

The Royal Albert Hall Choral Society inaugurated its season on the 3rd with a fine performance of *Elijah*, which drew an immense audience, in spite of weather that was simply execrable. Mr. Barnby conducted with masterly skill, and his choir proved not a whit inferior to the standard of previous years. The principal solos were sung by Miss Anna Williams, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Henschel. On the 15th this society gave, in the presence of a brilliant and crowded assemblage, the first performance in London of Sir Arthur Sullivan's cantata, *The Golden Legend*, the composer conducting. Here, again, a triumphant success awaited this wonderfully attractive work, whereof it may truly be said that, from the exciting Prologue down to the grand choral unison of the Epilogue, there is not a dull moment in it. The interest of the subject is well sustained, and where it begins to flag it finds a counterpoise in music of ever-increasing beauty and passion. The union of melody and poetry is perfect in its symmetry, and each enhances the rich charm of the other. To have achieved so much where Longfellow was concerned was to attain one of the loftiest objects of a musician's ambition, and Sir Arthur Sullivan has unquestionably succeeded in this. Hence the

FROM A PHOTOGRAPH BY VAN BOSCH, BD. DES CAPUCINES, PARIS.

MUSICAL NOTES

[illegible] the 20th. Gade's [illegible] a most favourable [illegible] Chappell brought forward [illegible] which was performed for the [illegible] first is to say, the fourth and [illegible] At the same time a middle co[illegible] [illegible] of giving repose alike to [illegible] may interval to take place after [illegible] The [illegible] work proved admirable, Sterndale [illegible] [illegible] was not only rendered to perfection, [illegible] [illegible] by a crowded and demonstra[illegible] [illegible] were Madame Norman-Neruda and [illegible] [illegible] Signor Piatti ('cello), Mr. Re[illegible] [illegible] Mr. Wotton (bassoon), and [illegible] [illegible] At the concert of the succeeding Monday Onslow [illegible] was performed in place of Sterndale Bennett's [illegible] which could not be given in consequence [illegible] [illegible] Mr. Henry Leslie's Choir and Hall Choral Society inaugurated its season on [illegible] with a performance of *Elijah*, which drew an im[illegible] [illegible] The rendering, however, was simply execrable. Mr. Leslie [illegible] with masterly skill, and his choir proved not a [illegible] inferior to the standard of previous years. The principal [illegible] sung by Miss Anna Williams, Miss Hilda Wilson, Mr. Edward [illegible] and Mr. Henschel. On the 14th this society gave, in the [illegible] [illegible] to a crowded audience, the first performance [illegible] of Arthur Sullivan's [illegible] *The Golden Legend*. [illegible] Here [illegible] great success [illegible] [illegible] were we of it may truly be said, [illegible] [illegible] to the grand choral [illegible] [illegible] [illegible]

MISS MARIE VAN ZANDT..

FROM A PHOTOGRAPH BY VAN BOSCH, BD. DES CAPUCINES, PARIS.

reason why *The Golden Legend* is destined to acquire a great and lasting popularity. The Albert Hall performance began too late (being unwisely "played in" by Hiller's "Song of Victory"), and its concluding numbers were heard amid the rustle of departing groups; but there was a tremendous outburst of cheering at the end, and the ovation which greeted the composer was so overwhelming that it is difficult to say what proportions it might have assumed had it come half an hour earlier. From an executive point of view the rendering of the cantata bore favourable comparison with that which evoked so much admiration at Leeds. The choruses were sung with spirit and refinement, the two unaccompanied numbers being faultlessly given. The picturesque force and variety of the instrumentation were also brought into due prominence; whilst, profiting by his previous experience, the composer-conductor kept his "brass" more subdued in certain portions of the Prologue and Lucifer's mocking air with the Pilgrims. Mr. Frederic King, who again undertook the rôle of the fiend, was thus enabled to augment in some degree the effect of the striking piece just mentioned. Of the solos generally, enough that they once more received full justice at the hands of the original quartet, each in turn sharing with the composer the tumultuous applause accorded at every opportunity by a delighted audience. *The Golden Legend* was repeated on the 23rd at the Novello Oratorio Concerts with similar results—a superb performance and an unequivocal triumph. It was preceded by Gounod's *Messe Solennelle* (De Pâques), heard in London for the first time. This choral composition contains an abundance of clever contrapuntal writing and is in many respects strongly characteristic of Gounod; but it suffers from one drawback that is fatal in a concert-room—it is irretrievably dull. Such works should not be heard out of the churches for which they are written.

Two of this month's Crystal Palace Concerts were devoted to oratorio, Dvorák's *St. Ludmila* being introduced to Sydenham amateurs on the 6th and Berlioz's *Childhood of Christ* on the 20th. The distinguished Bohemian composer remained in England for the purpose of conducting his work, which went much more briskly than either at Leeds or St. James's Hall, thanks to one or two additional cuts and the quicker *tempi* adopted in some of the numbers. No interval was allowed, and the entire performance only occupied two hours and a

quarter—a decided improvement. Miss Annie Marriott sang the soprano music for the first time with marked success, and Miss Hope Glenn, Mr. Lloyd, and Mr. Santley once more distinguished themselves in the other solos. The choruses were splendidly sung by the Novello Choir. Berlioz's sacred trilogy *The Childhood of Christ*, now performed for the first time at the Crystal Palace, was produced in England by Mr. Charles Hallé in 1880. The English version then used was written by the late Mr. Chorley, whose eccentricities in the art of paraphrasing it forcibly illustrated. On the present occasion a new and greatly improved version was introduced. For the beautiful work that it is, *The Childhood of Christ* ought to be heard a great deal oftener. Heine described it as "a perfect bouquet of sweet flowers of melody, and a master-piece of simplicity." There is absolute truth in these words, and Mr. Manns deserved the gratitude of oratorio-lovers for helping to rescue from neglect one of the purest and most delightful examples of Berlioz's genius. He secured, moreover, a very satisfactory performance, especially on the part of his newly-constituted Crystal Palace Choir—a very different body to that which served in bygone seasons as a kind of makeshift at these concerts. The choruses were rendered with a good volume of tone and commendable steadiness. The band acquitted itself in irreproachable style, giving all possible effect to the characteristic instrumental movements with which the trilogy abounds. Miss Mary Davies sang the music of Mary with much charm and tenderness of expression, while that of Joseph once more had a fine interpreter in Mr. Santley, who undertook the same task at the Hallé performance. The work of the Narrator fell to Mr. Henry Piercy, the sympathetic voice and excellent method of the young tenor being therein displayed to favourable advantage. Mr. Robert Hilton declaimed the bass music with more vocal finish than dramatic vigour. Mr. Santley Smith sustained the minor part of Polydorus, and the choruses of the unseen angels were correctly sung by Mr. Stedman's boys. Mr. Manns conducted with unflagging energy and the utmost care. The audience was demonstrative, but not very numerous. At the intermediate concert of the 13th a violin concerto in D, by Niels Gade, was brought forward by Mr. John Dunn, a young *débutant* of decided promise, albeit not free from faults of style which time and careful

study will doubtless help to amend. The new concerto proved a charmingly melodious and poetic composition, aptly described by the programme-annotator as "a beautiful and important addition to a section of musical literature that is not at all too full." On the 27th another novelty, in the shape of a Fantasia for orchestra, by Ferdinand Praeger, found only moderate favour. The most welcome feature at this concert was a masterly rendering of the Beethoven violin concerto by the gifted Bohemian player, Mr. Ondricek.

Rumours of winter opera seasons had been numerous in course of the autumn, but the only undertaking of the kind that assumed practical shape was one directed by Mr. M. L. Mayer, which commenced at Her Majesty's on November 6th. This gentleman had for many years been manager of the French Plays in London, and the venture he now set upon was a season of French Opera, combining, strangely enough, grand opera, comic opera, and *opéra-bouffe*. His company, like his programme, was a somewhat heterogeneous mixture, but there were good ingredients in both, and after all, a piquant *olla podrida* was likely to please the jaded palate of operatic Londoners as much as a plain old-fashioned dish. The measure of support it might command would depend upon the excellence of the combination. Unfortunately it did not turn out satisfactory at all points. Mr. Mayer had taken care of the spices in his concoction, but signally failed to make sure that the general materials were good. His opening representation of *Faust* revealed a chorus of shocking calibre. Most of the voices were worn out and of execrable quality, and the "Soldiers' Chorus" was deservedly hissed. The orchestra was lamentably deficient in strings; the stage management was of the most clumsy and primitive kind; while the conductor, Mons. J. Franz, seemed fairly up to his work, but threw no life into his beat, and consequently imparted none to his forces. These serious shortcomings would doubtless have evoked stronger expressions of disapprobation from a large house, had they not been atoned for in a measure by the ability of the principal performers. These, with one or two exceptions, were artists of ripe experience—artists whose vocal powers were not, perhaps, so fresh as they had been, but whose *savoir faire* made it a pleasure to listen to and watch them. We might have given the French company at Her Majesty's a lesson in the way *Faust* should be put upon the

stage; but *en revanche* our young aspirants for operatic honours could learn a vast deal from their three leading artists—how to walk the boards, to "suit the action to the word," and to enunciate their words with perfect distinctness. Madame Fides-Devriès impersonated Marguerite after the fashion of a consummate artist. It was a delineation replete with interest, added to not a little charm and originality. The honours that fell to her lot were shared by M. Vergnet as Faust and M. Dauphin as Mephistopheles. Both sang and acted admirably, and showed a thorough acquaintance with the traditions of their parts. M. Devriès also made a good Valentin. Such a moderate start did palpable harm to Mr. Mayer's enterprise. He lost no time in endeavouring to remedy the defects pointed out, and by the middle of the following week had slightly improved his chorus and orchestra. However, they still left much to be desired, otherwise such an opera as *Carmen*, on the whole fairly cast, and with Madame Galli-Marié in her original character of the heroine, would not have been played to half-empty houses. Amid different surroundings the artist just named might easily have become the rage for awhile in the capital where she now made her first appearance. What an interesting, finished impersonation her Carmen was! The bloom and freshness of the organ might be gone, but the voice that remained was pleasing, and the actress perhaps greater than ever. It was easy to see that all the best-known Carmens had based their rendering, either directly or indirectly, upon Madame Galli-Marié's creation. Her reading may be generally described as a happy medium between the vulgar and the lady-like Carmens to whom we have been treated in turn. Her gestures are bold, yet never coarse; her "devilry" is neither too capricious nor too diabolical; as strong in her hate as she is in her love, this Carmen glories in her sense of power down to the moment when she is face to face with the fate she has defied. In Madame Galli-Marié's performance there are several points, both as to the music and the "business," in which it differs materially from that of her successors. She takes the "Habanera" much slower than anyone else, and when she dances to Don Josè in the second act only sings an occasional bar or two, leaving the orchestra to sustain the melody. Certain prima donnas should note that in the scene at Lilas Pastia's inn Madame Galli-Marié does not

wear several thousand pounds' worth of diamonds. Knowing that girls who need to work in cigarette factories are not in the habit of doing this, she contents herself with a pair of large gold rings, such as gipsies wear, in her ears, a simple necklace of Oriental beads, and a brooch containing a large cut Burmese crystal. Her acting all through is superb, and down to the tiniest detail bears evidence of being carefully thought out. Madame Galli-Marié was supported by an excellent Don Josè in M. Duchesne, and a splendid Escamillo in M. Devriès. The same week witnessed the production of Planquette's *Cloches de Corneville*, with M. Simon Max, the original Grénicheux, and Mdlle. Simon-Girard, the original Serpolette. Other members of the Folies-Dramatiques company were in the cast, and the *ensemble* showed an improvement on that of the serious operas. In this spacious auditorium, however, neither singers accustomed to a small *salle* nor light music like Planquette's could make much effect, and, besides, *Les Cloches de Corneville* had been overdone. Hence its failure to draw, A better fate awaited Offenbach's sparkling *opéra-bouffe*, *La Grande Duchesse*, which had not been given in London for years; its revival was not unwelcome, and, indeed, constituted the hit of Mr. Mayer's season. Madame Mary Albert might not possess the irresistible fascination and wonderful magnetism of a Schneider, but she was a charming artist and fully met the vocal and histrionic requirements of the title-*rôle*. Her scene with Fritz in the second act, where she sings the celebrated "Dites-lui" was acted and sung with delightful piquancy. So good an all-round rendering of the various characters was never seen in this country, and the success of *La Grande Duchesse* had the effect of pushing the heavier works altogether out of the field. A creditable representation of *Rigoletto* was mounted, but Mr. Mayer soon gave up persevering, and his mixed French opera season ultimately resolved itself into a run of Offenbach's *chef-d'œuvre*, which continued until the middle of the following month. *Hamlet*, *Mignon*, and other operas promised in the prospectus were, of course, never produced, the "serious" artists of the troupe being prematurely favoured with their *congés*. The financial results of the undertaking must have been unsatisfactory.

The briefest reference may be made to a revival of Gay's famous

Beggar's Opera at the Avenue Theatre, on Wednesday morning, November 3rd. Mr. Sims Reeves appeared in his old character of Captain Macheath, and, although received with the customary fervour by a crowded audience, cannot be said to have aroused the enthusiasm which his efforts in this celebrated impersonation used at one time to create. Truth to tell, the task had apparently grown too exacting for the physical resources of the popular tenor, and, in addition, he was but moderately supported. Most of the actors were insufficiently acquainted with their parts, and the whole performance stood in obvious need of rehearsal.

Under ordinary circumstances, the last Richter Concert of a series, including in its scheme two such *pièces de résistance* as the *Tannhäuser* overture and the "Choral" Symphony, with a *Nibelungen* selection sandwiched between them, would have sufficed to attract an overflowing audience. But it so happened that the night chosen for this event—the 9th of November, not a good one at best—became surrounded with terrors of Socialist-Democratic disturbances and other unpleasant conditions which concert-goers cannot be expected to face without considerable hesitation. It was not surprising, therefore, that St. James's Hall should be little more than two-thirds full. Dr. Richter will doubtless profit by the lesson, and in future avoid the 9th of November. Socialists or no Socialists, there are always the illuminations in honour of the Prince of Wales's birthday, and the crowded state of the streets in the neighbourhood of St. James's Hall renders it no easy matter to approach either of the entrances, whether driving or on foot. The programme of this concert was wholly familiar, and its execution supplied a succession of rich treats, which *habitués* seemed to intensely enjoy. With the close of the present season, the management of the Richter Concerts passed from the hands of Mr. Hermann Franke into those of Messrs. Chappell and Co.

New musical enterprises are slow to win favour with our conservative public, which beats every other public hollow for the pertinacity with which it sticks to its old loves. We may not exactly be a "nation of shopkeepers," but our commercial instincts are strong, and we like to feel sure that we shall get a satisfactory *quid pro quo* when we lay our money out. There should be every chance, therefore, for the individual who offers a good article at a reasonable figure, especially

when his article supplies a particular want. Knowing all this, Mr. Henschel may "take heart of grace" and hope one day to find his London Symphony Concerts firmly planted on excellent soil and yielding the best of fruit. That the sapling is safe for two years, thanks to a substantial guarantee fund, is a great point in its favour. There will be ample time for the roots to spread and gather strength. In London proper we have no regular orchestral concerts during the winter months, and there is no adequate reason why we should be without them. On the contrary, the fact that we are so is a disgrace only equalled by that which attaches to another vacuum in our winter musical existence—the absence of opera. This admitted, only one question needed to follow: Was Mr. Henschel's undertaking of a nature to supply in worthy fashion the missing quantity? Undoubtedly. The eclectic spirit that pervaded his scheme, the assurance that native talent would receive its fair share of exposition, the excellence of the players who constituted the orchestra would have afforded abundant justification for such reply, apart from the promise of high achievement held out at the opening concert in St. James's Hall on November 17th. Mr. Henschel—most versatile of musicians—is an admirable conductor. His beat is a trifle peculiar, but easily comprehensible; he is a disciplinarian, yet in thorough sympathy with his men; his "readings" show that he possesses individuality of idea and a mind of his own; while his scores are so completely at his fingers' ends that although placed in front of him he rarely looks at them. Still, it is not given every conductor to imbue a body of players with distinctive style at a first concert, even though allowed four rehearsals; and, judging by his subsequent triumphs, Mr. Henschel will give finer performances of Brahms's symphony in D, Mozart's *Zauberflöte* overture, and the "Charfreitags-Zauber" (*Parsifal*) than were heard on the occasion under notice. Few will ask him, however, to repeat Beethoven's triple concerto for pianoforte, violin, violoncello, Op. 56. This had not been heard in London for twelve years, and Mr. Henschel showed a proper sense of the fitness of things in reviving it. But no neglected work more thoroughly deserves its fate. It is showy, but tedious, and so unworthy of Beethoven in his brilliant "second period" that no one can doubt, in the absence of any evidence to the contrary, that the composition was written to order. With Madame

Haas, Mr. Richard Gompertz, and Signor Piatti at the solo instruments, the executive requirements of the concerto were fully met. The vocalist was Mr. Charles Kaiser, a new-comer, who sang a tenor aria from Gluck's *Iphigénie en Tauride*, but was too nervous to do himself justice. A numerous and enthusiastic audience attended the concert, applauding Mr. Henschel vigorously after each item, and with special warmth at the end of the symphony. At the second of the London Symphony Concerts, on the 25th, programme and performance were alike such as to satisfy the most exacting connoisseur, while native talent both in its creative and executive aspects was worthily exemplified. A MS. composition by Mr. Frederick Corder was the only novelty in the scheme—an Idyl for orchestra, entitled "Evening on the Seashore," written, with noteworthy skill and mastery of effect, in 5-4 measure. This peculiar rhythm imparts a restless character that clearly suggests the picture intended by the composer, who avoids monotony by frequent changes of *tempo* and varieties of instrumentation. Mr. Corder's piece was extremely well played, and received with warm applause. Mr. Henschel and his orchestra exhibited attributes of a very lofty order in Mendelssohn's overture to *Athalie*, Beethoven's symphony in B flat, Op. 4, and the ballet-music from Saint-Saëns's opera, *Henry VIII.* The performance of the symphony was singularly fine, and deservedly won the highest encomiums from all present. Another triumph of the evening was earned by Miss Fanny Davies in Schumann's pianoforte concerto. No one, of course, can play this work like Madame Schumann ; but it may be safely said that, after her, no living pianist would have satisfied the composer more completely than Fanny Davies. She was twice recalled after her performance, which, it should be added, was enhanced by a most refined and sympathetic execution of the orchestral portions of the work. The vocalist of the evening was Miss Pauline Cramer. Mr. Henschel conducted throughout with signal success.

An oratorio, entitled *Gethsemane*, was performed for the first time at St. James's Hall on November 26th. The name of the composer, Mr. Sydney Shaw, was quite unknown, but his friends mustered in tolerable force, and listened with exemplary patience to an indifferent performance of a very long, wearisome, and unoriginal composition.

Here and there in the score an indication of talent revealed itself; but on the whole *Gethsemane* was just what might have been expected from a student ambitious enough to introduce himself before the musical world as the full-blown composer and conductor of an oratorio. The three vocalists, Miss Clara Perry, Mr. Ben Davies, and Mr. Walter Clifford, earned the sole credit that attached to this unwise exploit. On Wednesday, the 24th, the twenty-first season of London Ballad Concerts commenced under unfavourable auspices, a thick fog preventing no less than three artists from appearing. Among others who suffered by the same visitation was Mdlle. Clotilde Kleeberg, who gave a pianoforte recital at Princes' Hall on that afternoon. The room was barely half full, and, notwithstanding the gas being lighted, the atmosphere was so thick with fog that people sitting at the back could only just perceive the indistinct forms of the piano and the player upon the platform at the other end. This did not, however, affect the young artist's powers. She never played better. Bach's fifth "Suite Française," Mendelssohn's "Variations Sérieuses," Beethoven's sonata in B flat, Op. 22, Schumann's "Kreisleriana," and a number of short pieces were rendered by Mdlle. Kleeberg with infinite taste, skill, and power. Early in the month the Hackney Choral Association, under Mr. E. Prout, performed Dvorák's *Spectre's Bride* and a newly-discovered "Sinfonie Concertante," for wind instruments and orchestra, by Mozart. The score of the latter work was supposed to have been irretrievably lost until 1885, when, somehow or other, it came to light. Mozart wrote it in Paris in 1778, for the Mannheim performers, Wendling (flute), Ramm (oboe), and Ritter (bassoon), and the celebrated French horn-player, Punto. On the day before the concert at which it was to have been performed the score could not be found; it had been kept out of the way by Le Gros, director of the Concerts Spirituels, to whom the composer had given it to have the parts copied. Le Gros was no friend of Mozart's, but fortunately the enmity of the man did not go so far that he destroyed the composition, as has been generally supposed. This "Sinfonie Concertante" was now actually executed for the first time.

DECEMBER.

The Sacred Harmonic Society's prospectus for the current winter season contained one or two declarations indicating a decided change of policy. Evidently the executive of this institution found itself face to face with a state of affairs more or less critical, and had to provide for the future with exceptional care and forethought. To begin with, an appeal was made to all friends of the Society to maintain and increase the subscription list, so as to lessen the labour of disposing of tickets to non-subscribers and the heavy expense of advertising. It was hoped that they would assist in strengthening the position of the Society, which, "to maintain its place among the leading musical societies of the country, must operate on a large and expensive scale in producing the works of the great oratorio composers in such a manner as to satisfy the exacting demands of an educated public." After this the Council went on to announce that the number of concerts would be reduced to five, which would begin later and terminate earlier in the season than hitherto. The prices of the subscription underwent proportionate revision. No new works were to be performed, but Rossini's *Moses in Egypt* and Costa's *Eli* were to be revived. The appeal was not without its effect. Increased signs of vigour and vitality marked the opening concert of the season, on December 3rd. The attendance was large, and would have been larger still had all the seats subscribed for been occupied. Handel's *Judas Maccabæus* was the work chosen for performance, and it was rendered in a manner calling for distinct congratulation. Mr. Cummings was thoroughly at home in his task, and, as a consequence, steadiness and animation characterised the choral singing in a very satisfactory degree, while the execution of the accompaniments left nothing to be desired. Madame Eleanor Farnol sang the soprano

music with earnest expression. Miss Chester did the contralto work in the second and third parts of the oratorio satisfactorily. Miss Mary Beare also undertook some of the solos, and gave valuable assistance in the concerted pieces. Mr. Edward Lloyd, in magnificent form, declaimed the music of Judas Maccabæus with wonderful beauty of voice, creating a thrilling effect in "Call forth thy powers" and "Sound an alarm." Mr. Watkin Mills delivered the bass solos with much energy and spirit. Mr. Fountain Meen discharged his duties at the organ in able fashion. On the 17th the Sacred Harmonic Society gave a performance of *The Messiah*, the solos in which were sung by Miss Annie Marriott, Miss Frances Harrison, Mr. Iver McKay, and Mr. Barrington Foote.

The fast-growing popularity of *The Golden Legend* was demonstrated by the enormous crowd that attended its first performance at the Crystal Palace on December 5th, under the direction of Sir Arthur Sullivan. Before the commencement of the concert every seat had been sold, even standing room not being available. Profiting by experience and advice, the management gave no other choral work in addition to the Leeds cantata, which was simply preceded by Beethoven's overture, "Die Weihe des Hauses." The performance scarcely compared for faultless perfection of detail with those which had preceded it. The band, especially the wood-wind, was guilty of several slips, while the chorus, affected perhaps by the miserable weather, did not sing with the same spirit and volume of tone as at St. James's Hall. Madame Albani, Madame Patey, and Mr. Edward Lloyd again took their original parts, but the *rôle* of Lucifer was undertaken for the first time by Mr. Watkin Mills. Mr. Mills's resonant tones lent good effect to the first verse of Lucifer's song with the chorus of Pilgrims; but, as might have been expected, not a sound of the solo voice in the second verse could be distinguished. Mr. Mills sang with animation, but made no attempt to impart dramatic character to his music. The composer was warmly received, and his work again achieved an unalloyed success. Sir Arthur Sullivan also conducted the Crystal Palace Concert of the following Saturday, in the scheme of which were his overture to *The Sapphire Necklace* and some of his incidental music to *The Merry Wives of Windsor*. At this concert Mdlle. Clotilde Kleeberg was the

pianist, and Mdlle. Agnes Janson the vocalist. The 100th anniversary of Weber's birth was celebrated at Sydenham on the 18th by a programme consisting of that composer's works, performed in chronological order. The second of the two early symphonies in C, the clarinet concerto in E flat (solo, Mr. G. A. Clinton), the "Concertstück" (solo, Mr. Stavenhagen); the Rondo in C (solo, Miss Margaret Gyde); and the overtures to *Der Freischütz* and *Oberon*, made up, together with a few vocal excerpts, a fairly representative scheme. Record of the month's oratorio may here be completed by the mention of the *Redemption* performance given at the Royal Albert Hall on the 15th, and the introduction, for the first time in London, at the Novello Oratorio Concerts on the 14th, of A. C. Mackenzie's cantata, *The Story of Sayid*, and Villiers Stanford's "choral ballad," *The Revenge*. In the case of the last-named works, the verdict of Leeds was distinctly confirmed by a critical and demonstrative audience. Truth to tell, there is in them ample provocation for enthusiastic display. They are characteristic and full of interest, and so entirely different in style and treatment that they form an admirable contrast to each other Dr. Stanford's genuine nautical tunes, cleverly distributed among the various sections of the chorus, and intensified by a background o strong orchestral colour, bring home in clearest fashion the significance of the Laureate's exciting "ballad." The Novello choristers distinguished themselves by a vigorous performance of the work, and helped the audience by vehement applause to bring the composer to the platform. Like their Yorkshire brethren, they had evidently fallen in love with one of the most grateful and effective pieces ever written for accompanied chorus. Again in *The Story of Sayid* the choir sang splendidly. The beautiful Chorus of Maidens narrowly escaped an encore, and so did the noble Solemn March, which may be bracketed with it as the two gems of the cantata. Among the solos, the finest number is the tenor air, "Where sets the sun," but, despite its undeniable beauty, it is too long both for dramatic situation and the nature of the theme. Mr. Barton McGuckin sang this trying air with the same declamatory power as before. Madame Albani was again wholly admirable in the music of Princess Ilmas, and Mr. Watkin Mills once more sustained that of Sâwa. Dr. Mackenzie was warmly cheered at the close of his work. In memory of Liszt a

March of Schubert's, arranged for orchestra by the late pianist-composer, was played at the beginning of the concert.

The London Symphony Concerts continued to excite attention, although the frequent record of interesting schemes and consistently good performances failed to elicit from the general musical public that hearty support which Mr. Henschel's undertaking merited. However, there was nothing to do but go on and persevere for the reward which comes to those who know how to wait. Novelties were forthcoming in profusion. At the third concert of the series (December 1st) a symphony by Rubinstein in A minor (No. 6, Op. 111) was brought forward. It was brand new, having only just previously been performed for the first time at the Gewandhaus Concerts, Leipsic. It proved infinitely inferior in every respect to the same composer's "Ocean" symphony. Irregular and fragmentary in structure, this work lacks melodic charm in every movement, not least of all the final one—a tedious exhibition of contrapuntal art in writing variations on a couple of melodies, each in turn being employed as a "ground-bass." Rubinstein's symphony had the full advantage that is to be derived from a clear, intelligent rendering, but failed to create a good impression. On the same evening A. D. Duvivier's symphonic poem, "The Triumph of Bacchus," a graceful composition, full of tuneful themes, cleverly treated and elegantly scored, was played with notable spirit and refinement; being given for the first time since it was introduced to the public at the Alexandra Palace in 1875. Mr. Henschel also brought forward his setting of the "Hymne au Créateur" (Op. 41, No. 1), written in Boston, five years ago. It is a melodious, well-contrasted composition, and the manner in which it is written, alike for the voice and the orchestra, reveals the skill of a master. Superbly sung by Mrs. Henschel, it made its due effect upon the audience, who twice recalled the accomplished vocalist and her husband. The remaining items of the concert were Cherubini's spirited overture to "Les Abencérages" and Mendelssohn's violin concerto, the latter being most creditably rendered by Miss Emily Shinner. An admirable technique and faultless intonation were displayed by the rising young violinist, and she was loudly applauded. The principal novelty on the 7th was a pianoforte concerto in C by Hans Huber, a

composer of Swiss birth and German education residing in Bâle. Mr. Huber is nearly thirty-five years of age and has published about ninety compositions, but this concerto, which is marked Opus 36, is the first of his more important works that has been heard in England; and, notwithstanding certain peculiarities of form and treatment, it certainly engenders a desire to hear other works from the same pen. The concerto consists of four movements, yet, curiously enough, is without a first Allegro. In its place there is an extended Introduction, followed by a melodious and skilfully-developed slow movement; then comes a wonderfully spirited and sprightly Scherzo, and the whole winds up with a Finale, wherein the material of the foregoing sections is largely reproduced. By bringing his two slow and his two quick movements together the composer probably loses the advantage of clearly-marked contrast, but this the music itself, thanks to its varied themes and rhythms, supplies in no unsatisfactory measure. The writing for the pianoforte is clever and interesting, and in the hands of Miss Agnes Zimmermann its interpretation was not less brilliant than sympathetic. Loud applause rewarded the accomplished artist, while Mr. Henschel, who conducted his Swiss friend's work with rare ability and discretion, came in for his full share of recognition. Another item fresh to London amateurs was the Symphonic Suite by Dr. C. Hubert H. Parry, written for the Gloucester Festival. This picturesque and interesting work again commanded well-deserved admiration, and was creditably performed under the composer's direction. At the fifth concert (December 15th) *habitués* made acquaintance with a violin concerto by F. Gernsheim. It was only new to London "proper," however, having been introduced at the Crystal Palace Concerts in December, 1880. The soloist was Mr. F. Ondricek, the talented Bohemian violinist. Clearness of structure, melodic beauty, and rare opportunities for phrasing and *bravura* are not among the meanest qualities that recommend Gernsheim's violin concerto, and it might be heard often with advantage alike by player and auditors. The somewhat patchy character of the finale may be forgiven for the sake of its animated brilliancy; but against the design of the opening allegro not a word could be urged by the hardest stickler for orthodox form, while the thematic material both in this and the slow movement is brimful of

tune. Mr. Ondricek played the concerto magnificently, bringing the highest qualities of intelligence and executive capacity to bear upon his task. The second novelty of the concert was a Scena and Prayer from an opera called *Wanda*, by Charles Thane. It proved a creditable example of native talent, expressively written for the voice and very charmingly scored. The vocal solo was sustained with considerable feeling by Mr. Iver McKay. The orchestra and its able conductor made their mark in Schubert's Unfinished Symphony, which was interpreted with exquisite delicacy and poetic sentiment. This was a veritable treat and acclaimed as such by the audience. A selection in honour of the Weber centenary at the next concert included the overture to Schiller's *Turandot* and the last two movements of the concerto for bassoon, admirably played by Mr. W. Wotton.

A decided change for the better in the *venue* and arrangement of its Annual Festival was made this year by the Royal Society of Musicians. Instead of the customary *Messiah* at St. James's Hall, a concert of sacred pieces was given (Thursday evening, December 9th), with full orchestra and chorus, amid the "dim religious light" and hallowed precincts of Westminster Abbey. It may be hoped that the Dean will always grant permission for the same festival to be held here, for it will ever be a delightful experience, even though the execution of familiar masterpieces be as far from attaining the highest standard as it was on the present occasion. It is astonishing how the critical faculty relaxes its sternness under the influence of these beautiful surroundings, especially when the atmosphere on a cold night has been carefully brought up to a warm temperature, and there is visible around a crowd of faces happy in the enjoyment of an impressive sight and strains of "heavenly harmony." In any case though, the faults and shortcomings were such as the conductor, Dr. J. F. Bridge, could not be held responsible for. The "Hymn of Praise," ever a favourite, sounded doubly beautiful in the Abbey, and altogether it went tolerably well, the solos being sung by Miss Annie Marriott, Miss Ambler, and Mr. Harper Kearton. Miss Marriott also sang the air "From Thy love as a Father," and undertook the solo in Dr. Bridge's motet, "Hymn to the Creator" (written for the Worcester Festival of 1884), an interesting and musicianly

composition. It was followed by Luther's Hymn, in which the congregation joined with profoundly impressive effect, and the festival ended with the prayer by St. Chrysostom and the Dean's blessing. A number of unaccompanied pieces were sung by the Bach Choir, mostly for the first time in public, at a concert given in Princes' Hall on the 13th. Items of special interest were the motet for two choirs, "Lieber Herr Gott," by Johann Christoph Bach, the motet, "Alleluia, Christus surrexit," by Felice Anerio, and a hymn (Marienlied) by Michael Prætorius. These came first in the programme, and they were sung with wonderful precision and warmly applauded. English part-song writing was worthily represented by compositions of Orlando Gibbons, Thomas Morley, John Dowland, and T. A. Walmisley. Variety was lent to the concert by the efforts of Miss Lucy Stone, who played Handel's violin sonata in A, and Mr. J. A. Fuller-Maitland, who gave some quaint old pianoforte solos. Dr. Villiers Stanford conducted.

Admirers of Saint-Saëns's music in this country are largely on the increase. The more his works are heard the better they are understood, and, it may be added, the more they are liked. But a composer so "advanced" as the gifted Frenchman still needs his champions, wherever he may go, and he has reason to be thankful for such a one as Herr Otto Peiniger, who on December 3rd gave recital in Princes' Hall exclusively of compositions by M. Saint-Saëns. The interest excited by the event received ample proof from the number of distinguished musical people who attended. M. Saint-Saëns himself took a prominent part in the proceedings—nothing less than a share in the execution of all the eight items that made up the scheme. This was as it should be. The whilom organist of the Madeleine is scarcely less distinguished as a pianist than as a composer, and certainly no one plays his music with such clearness and brilliancy as he does himself. Nothing absolutely new was introduced; but the sonata in D for piano and violin, Op. 75, was only given for the second time in London, and, in the hands of the composer and Herr Peiniger, created a highly favourable impression. The same executants were associated in the better known Introduction et Rondo Capriccióso, Op. 28, and the Romance in C major —both admirably performed and cordially applauded. In the minds

of most present the gem of the programme was the pianoforte quartet in B major, Op. 41. For his coadjutors in the execution of this fine example of modern chamber music M. Saint-Saëns had Messrs. Peiniger, Ellis Roberts, and Charles Ould, who each contributed worthily towards an interpretation that met with emphatic approval. The players just mentioned likewise took part, with Messrs. Percy Ould (second violin), J. Haydn Waud (double bass), and W. Morrow (trumpet), in the clever septet, Op. 65, with which the concert terminated. M. Saint-Saëns also played as solos his Caprice on Ballet-music in *Alceste*, the quartet from *Henry VIII.*, and "Rhapsodie d'Auvergne," executing each piece in a masterly manner. For a fortnight in this month (commencing on the 6th), the clever party of artists known as the Heckmann Quartet gave a historical series of chamber concerts on alternate afternoons and evenings at Steinway Hall. The programmes were arranged to illustrate the progress and development of the string quartet from Haydn down to the present day. Notwithstanding the interest of the undertaking and the excellence of the various performances, a successful financial result was out of the question, the time of year being unsuitable for such an enterprise, while the concerts followed too quickly upon each other. At the Popular Concerts the period just preceding the Christmas recess was not marked by any events of special import. A pianoforte trio in F, Op. 42, by Gade, was the sole novelty introduced at about this time. Madame Norman-Néruda continued to lead the quartet in her own superb fashion, and the renowned contrabassist, Signor Bottesini, made an occasional appearance—assisting, by the way, in a repetition of Schubert's octet on the evening of the 6th. The pianists of the month were Miss Agnes Zimmermann, Mdlle. Clotilde Kleeberg, Miss Fanny Davies, Miss Mathilde Wurm, and Mr. Max Pauer; the last-named artist showing remarkable artistic progress on more than one occasion.

On Thursday, December 9th, the new building erected by the Corporation of London for the Guildhall School of Music, at a total cost of over £30,000, was opened by the Lord Mayor, in the presence of a numerous company. The site of the new school is on the Victoria Embankment, adjacent to that of the City of London School, only

lying some distance back from the main road. The Guildhall School of Music had long outgrown the stuffy warehouse in Aldermanbury, which, for six years, had done duty as the *locale* of that wonderfully thriving institution. However, ample compensation for all the inconvenience suffered was found in the change to the commodious structure erected from the designs of Sir Horace Jones, the City Architect. The new academy, the foundation stone of which was laid by Mr. Pearse Morrison in July, 1885, is unquestionably the best in design and most complete in arrangement that has ever been erected for a similar purpose. The exterior, if not particularly imposing, is sufficiently good looking; whilst economy of space, convenience, comfort, quietude, and healthy ventilation have been studied with skill and success. On each of the four floors (including the basement) there are airy, well-lighted class rooms, all fitted with double glass-doors and double window-sashes, and separately ventilated. In the basement there is a "common room" for the professors. On the ground floor are the principal's and secretary's offices. On the second floor is the practice room, measuring 70 ft. by 28 ft., a fine apartment, designed somewhat on the lines of the large concert hall in the old Surrey Gardens; also an organ practice room, a music library, and the secretary's residence. The corridors and practice room are heated by hot air and all the other rooms by open fire-places. The Lord Mayor may well have felt the great pride which he expressed that the duty of opening the new Guildhall School of Music had occurred during his year of office. No such memorable task in connection with the art of music had fallen to the lot of his predecessors; for, sooth to say, no municipal body ever did before what the Corporation of London has done for its Guildhall School. The institution went over to its new premises showing these wonderful figures: Number of students on the register, 2,503; number of professors, 90. About the musical proceedings connected with the opening ceremony there was nothing whatever of a representative character. Mr. Weist Hill, the energetic principal, had been denied, through exigencies of space and convenience, the opportunity of showing off his well-drilled chorus and orchestra; the latter never appeared, and the former was merely represented by a few young ladies, who gave Gounod's "Sing unto God" after the Rev. Dr. Abbott

had offered up a prayer. Miss May Hallam and Mr. Dalgety Henderson also sang solos, but this is positively all that was done to mark a great musical event. The fact is, the Music Committee found itself at the last moment on the horns of a dilemma. The practice room of the new building would not hold an audience of a hundred people—it was not intended to; and for other reasons neither the opening ceremony nor a concert could take place there. The only available alternative seems to have been to use the Great Hall of the City of London School, a magnificent room for an audience, but containing no proper accommodation for an orchestra. Here it was that he new building adjoining, after being inspected by the Lord Mayor and Sheriffs, was formally declared open. Only two speeches were delivered—one in which the Chairman of the Music Committee, Mr. R. P. Taylor, reviewed the history of the School; the other a few sensible words of congratulation delivered by the Lord Mayor. The rest of the prominent workers in this splendid achievement reserved their eloquence until after the agreeable repast at which, in the evening, the Committee entertained a select company.

The Royal College of Music wound up its numerous and useful series of students' concerts on the 9th, with the customary orchestral performance, which in this instance was of choral importance as well, seeing that the scheme concluded with Schubert's First Mass in F, written in 1814, when the composer was in his eighteenth year. The concert was held in the West Theatre of the Albert Hall—by no means a suitable *locale* for the purpose. The Mass was creditably performed, Professor Dr. Villiers Stanford wielding the *bâton* with characteristic firmness. Mr. M. M. Barton gave an excellent interpretation of Beethoven's G major pianoforte concerto, Miss Russell and Mr. Price acquitted themselves exceedingly well in the duet for Elijah and the Widow, and Miss Julie Albu sang "Infelice" with fair declamatory power. It was only natural that Mr. John Barnby should signalise his advent as conductor at the Royal Academy of Music by some special display in the direction of choral singing. Beethoven's Mass in C formed part of the programme presented on December 10th at the students' orchestral concert at St. James's Hall, and it constituted a somewhat trying test for all concerned. The choir was smaller than before and of proportionately better quality,

albeit the female voices were in an overwhelming majority. Commendable intelligence and precision were exhibited, but Mr. Barnby must have felt singularly anxious as to his young charges' capability to get through the work, or he would hardly have taken some of the choruses, as he did, at about two-thirds the speed indicated by Beethoven. Miss Hannah Jones in the contralto, and Mr. Alec Marsh in the bass solos distinguished themselves by excellent singing. The audience, as usual at these concerts, was enthusiastic. Some capital piano playing was displayed by Miss Ethel Boyce in the allegro from Beethoven's concerto in G (with a cadenza written by herself) and by Miss Mabel Lyons in two movements from Mendelssohn's concerto in G minor; while no less promise was revealed by Miss Cecilia Gates in a portion of the Beethoven violin concerto. Miss Armfield, Miss Selina Quick, and Miss Kate Condy were heard in vocal solos. At St. James's Hall Mr. Ambrose Austin gave his customary Scotch concert in honour of St. Andrew's Day, the spacious room being packed from end to end. For this hearty response and the subsequent display of genuine Gaelic enthusiasm the attractions of the concert amply accounted. The Glasgow Select Choir travelled from the far north to give a selection of its famous national part-songs, acquitting itself splendidly, under the direction of its new leader, Mr. J. Miller Craig. Notable were the successes gained by such favourites as Miss Mary Davies, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, whose choice of songs was not less happy than their mode of rendering them. Well-nigh equally popular were the efforts of Miss Frances Harrison, Mr. J. Dalgety Henderson, and Mr. Walter Clifford. The only instrumental solo was contributed by Signor Piatti, who played Schubert's "Ave Maria" in his own incomparable manner. Mr. Sidney Naylor accompanied throughout with characteristic taste and skill. At the Royal Albert Hall, Mr. William Carter was not less fortunate. He, too, catered liberally, and reaped a proportionately rich harvest. The vocal soloists here were Madame Albani, Miss Patti Winter, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Barrington Foote, and Signor Foli—a combination that speaks for itself. The choral and instrumental items were of a varied kind, Scottish music being by no means strictly adhered to; but everything went down well, while the march of the pipers of

Scots Guards through the Hall before the commencement of each part served to bring the national element out strongly and elicit the most deafening applause of the evening. Mr. William Carter conducted, and also played, with Mr. Edwin Bending, a duet arrangement for piano and organ of the slow movement from Mendelssohn's "Scotch" symphony. A capital programme put forward by Mr. Austin drew an immense crowd to the Albert Hall on Boxing Day. The vocalists were Miss Mary Davies, Mdlle. Marie Decca, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Charles Banks (a new tenor hailing from Birmingham, who met with encouraging success), Mr. Maybrick, Mr. Walter Clifford, and Mr. Santley. Another attractive holiday concert was that given in the same hall by Mr. William Carter, on New Year's Eve. Despite the inconveniences accompanying a genuine London fog, this event passed off most successfully, and in merry fashion rang down the curtain on the musical year.

INDEX.

CONCERTS.

Academical :—
Guildhall School of Music, 29.
London Academy of Music, 19.
Royal Academy of Music, 52, 107.
Royal College of Music, 17, 53, 107.

Chamber :—
Franke's, Hermann, 7, 16.
Heckmann Quartet, 105.
Peiniger's, 104.
Pianoforte Recitals, 9, 17, 97.
Popular Concerts, 5, 6, 9, 14, 21, 86, 105.
Rubinstein's Historical Recitals, 28, 40.

Choral :—
Albert Hall Society, 6, 8, 10, 15, 88, 100.
Bach Choir. 16, 104.
Bath Philharmonic, 15.
Crystal Palace, 8, 17, 19, 24, 42, 89, 99.
Hackney Choral Association, 23, 97.
Kensington Choral Society, 23.
Leslie's, Henry, 22, 44.
London Musical Society, 22.
Novello's Oratorio, 8, 15, 19, 85, 89, 100.
Promenade, 83.
Richter, 25, 26, 42, 94.
Royal Society of Musicians, 103.
Russian Choir, 44.
Sacred Harmonic, 8, 15, 23, 28, 98.
Shaw's, Sydney, 96.

Orchestral :—
Bache's, Walter, 9.
Carrodus', 29.
Crystal Palace, 17, 21, 29, 79, 90, 99.
Cusins', 50.
Franke's, Hermann, 44
London Symphony, 94, 101.

CONCERTS.—*Continued.*

Philharmonic, 13, 20, 30, 41.
Promenade, 55, 63, 83.
Richter, 25, 26, 41, 84, 94.
Sarasate's, 22, 29.

Miscellaneous :—
Austin's, 16, 29, 43, 50, 108, 109.
Carter's, William, 16, 108, 109.
London Ballad, 97.
Patti, 43, 50, 82.
Sacred, 15, 23.
Watson's, Michael, 15.

FESTIVALS.

Gloucester, 57.
Leeds, 66.
Wolverhampton, 60.

OPERA.

Academical, 8, 40.
Carl Rosa, 5, 32, 34.
Comic, 44, 62, 80, 81.
French, 91.
Italian, 9, 12, 31, 38, 46.
Miscellaneous, 49, 51, 93.

MISCELLANEOUS EVENTS.

Nat. Soc. Prof. Musicians, 5.
Franz Liszt's Visit, 18.
Opening Guildhall School of Music, 105.

OBITUARY.

6 (Joseph Maas), 7, 17, 23, 53, 54 (Franz Liszt), 56, 64 (J. L. Hatton), 65, 85.

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PREFACE.

The hope that this Annual would supply a recognised want was amply verified by the hearty welcome extended to the first issue, which ran through two editions. Such substantial support has naturally encouraged me to continue the publication and endeavour, as far as I can, to increase its utility.

With the latter object in view, I have this year enlarged the contents of MUSICAL NOTES, and provided a more complete record of the work done by our leading Metropolitan institutions. I have furthermore altered the form and scope of the Index, constituting it an alphabetical table of the various new productions, first performances, noteworthy revivals and débuts that have taken place in the course of the year.

It will be observed that the present issue contains no portraits. I trust, however, that the discontinuance of this feature may not be a matter for regret, inasmuch as it is thereby rendered possible to offer MUSICAL NOTES to the public at the popular price of a shilling.

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MUSICAL NOTES.

1887.

JANUARY.

The first musical event of 1887 was a performance of *The Messiah*, given by the Royal Albert Hall Choral Society on New Year's Day, with Miss Robertson, Madame Patey, Mr. Edward Lloyd, and Mr. Henschel as soloists.

On January 19th the same society gave a repetition of Sir Arthur Sullivan's Cantata, *The Golden Legend*, together with Dr. Villiers Stanford's Choral Ballad, "The Revenge," the combination attracting a vast assemblage to the Albert Hall. Mr. Barnby conducted. He was in evident sympathy with his task, and secured an excellent rendering of both works. The only fault to be found with the choir was that its intonation in "The Revenge" was occasionally doubtful; otherwise, for volume of tone and intelligent phrasing the performance afforded a pleasant reminder of the memorable one heard at Leeds. In Sullivan's work Madame Albani and Mr. Edward Lloyd again admirably sustained the parts which they created; but that of Lucifer was now undertaken for the first time by Mr. Henschel, and the contralto part of Ursula was sung by Miss Hope Glenn.

A Saturday afternoon (January 8th) was fixed upon for the resumption of the Popular Concerts. The crowded state of St. James's Hall attested the anxiety of amateurs to conclude as soon as possible the interregnum which Christmas forces upon the

musical season. The programme was popular in every sense of the word—only three works in it, and each a favourite. Haydn's Quartet in G major, Op. 54, No. 2, had Madame Norman-Néruda, MM. L. Ries, Straus, and Piatti for its executants; and Beethoven's Septet in E flat, Op. 20, was performed by Madame Néruda, MM. Straus, Lazarus, Paersch, Wotton, Piatti, and Reynolds, who did themselves and their task entire justice, and in so doing afforded their auditors unalloyed delight. Between the two concerted works came Schumann's Fantasia in C for pianoforte, which had Mr. Charles Hallé for an interpreter.

An unusually warm welcome greeted Mr. Hallé, in testimony of the satisfaction it gave to see and hear him again after a somewhat severe illness. The audience was helped in an exceptional degree to understand Schumann's fine composition, not only by Mr. Hallé's lucid reading, but by the masterly analysis from the pen of Mr. Joseph Bennett, which appeared in the programme-book for the first time. Mr. Santley was the vocalist of the afternoon. He was in capital voice, and sang with good effect a new setting by Mr. A. C. Mackenzie of Shakespeare's *Pedlar's Song*, exceedingly interesting and characteristic in treatment. Mr. Sidney Naylor accompanied in his usual tasteful and sympathetic manner. The attendance at the Pops on the following Monday was lamentably small. No pianoforte solo was included in the programme, although Miss Agnes Zimmermann took part in the concert, playing, with Signor Piatti, Beethoven's Sonata in G minor, Op. 5, for piano and violoncello. Schubert's Quartet in D minor and Mozart's Duet in B flat, for violin and viola (executed by Madame Norman-Néruda and Mr. Straus), formed the remaining items, and Miss Carlotta Elliot sang.

On Saturday, the 15th, a Spanish pianist, Señor Cor-de-Lass, played Chopin's posthumous Polonaise and the Ballade in A flat, Op. 47, in a style that quite commanded the approval of a large audience, by whom he was twice recalled. Señor Cor-de-Lass is rather too restless and impetuous in his playing, but he has a crisp, elastic touch, brilliant technique, and bright, silvery, albeit not very powerful, tone. He also joined Madame Néruda and Signor

Piatti in Rubinstein's B flat Trio, Op. 52. Mrs. Henschel was the vocalist, and sang, among other pieces, Liszt's setting of "Die Loreley," which she invested with much charm of voice and expression. The next Monday's programme at these concerts comprised Beethoven's "Rasoumowski" Quartet in C (No. 3), superbly rendered by Madame Norman-Néruda, MM. Ries, Hollander, and Piatti, and the same master's pianoforte Sonata in A, Op. 101, which had a capable and conscientious interpreter in Miss Fanny Davies. Her intelligent reading and faultless technical rendering of the sonata elicited the highest commendation. Schubert's pianoforte Trio in E flat was the third and last work in the programme. It was played in magnificent style by Madame Néruda, Miss Davies, and Signor Piatti. Only one thing was to be regretted—that such a treat should not have been enjoyed by a larger gathering. Mrs. Henschel was again the vocalist, and sang in her customary artistic manner an air by Rameau, with flute *obbligato* (Mr. Svendsen), and two *Lieder* by Brahms.

Schubert's octet was given for the first time at the Saturday Pops on the 22nd, and drew an overflowing audience. The pianist was Miss Mathilde Wurm. Beethoven's septet was repeated at the Monday evening concert of the 24th, when a fragment of a Quartet in C minor by Schubert was presented, and Brahms's Sonata in G, Op. 78, played by Madame Norman-Néruda, and her sister, Miss Olga Néruda. The Saturday programme of the 29th included a pianoforte Trio in C minor by Mr. Arthur Foote, an American composer. It proved a pleasing, unpretentious work, and being faultlessly played, was well received. On the following Monday Madame Norman-Néruda's place was filled by Herr Hugo Heermann, an artist of sound talent, belonging to the best German school, who fairly demonstrated his capacity as leader in Beethoven's A major Quartet, Op. 18, while as soloist he made his mark in a movement by Spohr. At the same concert a pianist of considerable repute, Herr Schönberger, made his *début*. He displayed wonderful command over the resources of his instrument, but did not satisfy connoisseurs by his over-hurried,

spasmodic, faulty rendering of Beethoven's Sonata Appasionata. Herr Schönberger must have been in a state of nervous excitement when he played this work, for he did infinitely better later on in Schumann's D minor trio, in which his coadjutors were Herr Heermann and Signor Piatti.

The London Symphony Concerts, conducted by Mr. Henschel, were resumed (seventh concert of the series) on Wednesday afternoon, January 12th. Mendelssohn's "Reformation" Symphony, Beethoven's *Egmont* and *Tannhäuser* Overtures, and Liszt's hideous pianoforte Concerto in A formed the staple of the scheme. All were superbly performed, the solo part in the concerto being executed with marvellous vigour and technical facility by Herr Bernhard Stavenhagen, the gifted pupil of the late composer. A new Serenade for strings in E introduced to the notice of English amateurs the young American composer, Mr. Arthur Foote, already referred to above. His serenade consists of three movements—a minuet and trio, an andante, and a gavotte, all very melodious, graceful, and musicianly in character, but not marked by any particular inspiration or appreciation of contrast. The composition was exquisitely played, and met with a very favourable reception. Only one vocal piece was included in the scheme—the *scena*, "Il est doux, il est bon," from Massenet's *Hérodiade*, sung by Miss Annie Marriott. In the scheme of the eighth concert (January 19th) was found room for an English novelty, a Concerto for violin by Mr. Oliver King. The opening allegro sounded diffuse, rhapsodical, and patchy on first acquaintance, although the skill shown in the writing for the solo instrument was undeniable. The slow movement, on the other hand, revealed a genuine flow of melody and orchestration, full of fancy as well as resource. The finale, *all' Ongarese*, proved lively and sufficiently characteristic. The concerto was executed with creditable facility by Mr. E. Mahr, whose playing was marked by correct intonation, careful mechanism, and artistic phrasing. He was recalled with the composer, who conducted. Sir Arthur Sullivan's Incidental Music to Shakespeare's *Tempest* was played under the composer's guidance, and Mr. Henschel conducted fine

performances of the Prelude to *Lohengrin* and Schumann's Symphony in B flat, No. 1. The vocal item was a *scena* for contralto from Max Bruch's tone-poem "Achilleus," sung by Mdlle. Schneider. The piece proved effective and tolerably interesting, thanks in no small degree to the splendid voice and rare declamatory power of the singer, who threw intense dramatic feeling into her theme. At the concert of the 28th a selection was given from Mozart's *Così fan tutti*, with the same master's Symphony in E flat. Mr. Max Pauer played Brahms's pianoforte Concerto in D minor, Op. 15. The attendance was much smaller at this than at the preceding concerts of the month.

Elijah was performed by the Sacred Harmonic Society at St. James's Hall, on the 21st, before a crowded audience. Mr. W. H. Cummings conducted an excellent rendering of the oratorio, the choruses being given with creditable steadiness and spirit. Mr. Santley threw his accustomed fire into the music of the Prophet, Miss Anna Williams and Madame Patey also renewed successes often gained in the same work, and Miss Mary Beare, Madame Baxter, and Mr. Stanley Smith were of value in the concerted pieces. The tenor music was sung by Mr. Fredericks, whose agreeable voice showed careful training.

The only important pianoforte recitals of the month were those given by Herr Schönberger on the 14th, and Herr Stavenhagen on the 18th. Herr Schönberger's best efforts were Brahms's Sonata in C, Op. 1, Raff's Fantasia and Fugue, Op. 91, and Schumann's Sonata in G minor, Op. 22, which he interpreted with intellectual power and great technical skill. Herr Stavenhagen performed two sonatas by Beethoven, and satisfied connoisseurs more in the E minor, Op. 90, than in the "Moonlight." His rendering of Liszt's Variations on a theme by Bach, "Weinen und klagen," constituted a marvellous example of brilliant technique. Herr Stavenhagen charmed also by his delicately crisp execution of Schumann's "Papillons," but his performance in Chopin's Nocturne in F minor and Polonaise in A flat was not satisfactory. His playing of the two of Liszt's Studies (after Caprices by

Paganini) formed the most remarkable among his afternoons' achievements.

On Saturday, January 22nd, was performed at the Savoy Theatre a new comic opera by Mr. W. S. Gilbert and Sir Arthur Sullivan, entitled *Ruddigore; or, The Witch's Curse.* The brilliant assemblage which filled the house gave ample testimony of the interest that now centres in the production of a new piece by these gifted collaborators. Society, art, literature, and the various professions were there in the persons of some of their foremost representatives, helping to make up an audience not less critical than distinguished. In his latest libretto Mr. Gilbert did not seek to break new ground as he did in *The Mikado.* The germ of the most important episode—the animation of the pictures in the second act—is derived from Mr. Gilbert's own sketch, *Ages Ago.* In its general aspect the story of *Ruddigore* presents the "topsy-turvy" features peculiar to this author's creations; in actual characterisation it forms a direct and close parody on the transpontine melodrama. Thus, as a central idea, we have the curse which compels the baronets of *Ruddigore* to commit a crime every day, on pain of death. "All baronets are bad," says Mad Margaret, herself a vivid caricature of the demented heroine of opera and melodrama. Out of this central motive grows the device of bringing to life the family portraits of the Murgatroyds, and making them the instruments that compel the fulfilment of the curse by which they are all supposed, when in the flesh, to have suffered. Here we have the subject of the striking episode already referred to—one that was splendidly carried out, alike as to stage arrangement and a skilful blending of tragic and comic elements in music and dialogue.

Unfortunately, however, the development of this situation was weak and lacking in Mr. Gilbert's accustomed fertility of resource. The *dénouement*, it is true, was altered after a night or two, but the second act nevertheless remained scrappy and unconnected, needing all the charm of Sir Arthur Sullivan's music to sustain the interest to the close. Chiefly to the falling-off here indicated must be attributed the fact that *Ruddigore* failed to earn the same unani-

mous verdict of praise and world-wide favour which fell to the lot of its predecessors. Its run at the Savoy, notwithstanding, lasted just ten months; while the music—certainly not a whit inferior in tuneful grace, humorous character, picturesque fancy, and masterly knowledge of effect to any the composer has yet put into comic opera — became tolerably popular. The original cast of *Ruddigore* was as follows: Robin, Mr. George Grossmith; Sir Despard, Mr. Rutland Barrington; Sir Roderic Murgatroyd, Mr. George Temple; Richard Dauntless, Mr. Durward Lely; Old Adam, Mr. Rudolph Lewis; Rose Maybud, Miss Leonora Braham; Dame Hannah, Miss Rosina Brandram; and Mad Margaret, Miss Jessie Bond. In accordance with his custom, Sir Arthur Sullivan conducted the first performance, and on the fall of the curtain was called forward, with Mr. Gilbert, to receive the enthusiastic congratulations of the audience.

Another operatic event this month to which great interest attached was the production, at the Court Theatre, Liverpool (Wednesday, January 26th), of *Nordisa*, an opera in three acts, written and composed by Mr. Frederick Corder expressly for the Carl Rosa Company. Many musicians and critics betook themselves to the Lancashire city for the occasion—the first on which an important English opera has been brought out in the provinces before seeing light in London—and the audience was, in many respects, a representative one. In *Nordisa* Mr. Corder fulfils the labours of librettist as well as of composer. Founding his story on the plot of an old French play, "La Bergère des Alpes," he has chosen for *locale* a mountain village in the north of Norway, period 1750, and introduced incidents which help to lend some freshness to a well-worn dramatic theme. In a preface the author states that his "libretto has purposely been written on old-fashioned lines, rather than according to modern models, partly because it does not pretend to be a *Musik-drama*, or grand opera, but simply a *Singspiel*, or romantic light opera, such as Wagner recommended all beginners to write." This may be taken in explanation of a great deal in *Nordisa* that can hardly be said to correspond with preconceived notions concerning Mr. Corder's

aims and tendencies. For there is quite as much of the "old-fashioned" in the model of his music as in that of his book; and this, side by side with abundant instances of purely modern forms of treatment, has resulted in a most remarkable, if not incongruous, *mélange* of styles.

Space will not admit of a detailed analysis to show the precise nature of Mr. Corder's method, which reveals a considerable amount of subtlety. So well, indeed, is the mosaic put together, that even connoisseurs failed at the outset—*e.g.*, at Liverpool—to fully perceive the heterogeneous and irreconcileable character of the materials used to make up its effective pattern. It was pronounced a mixture truly, and thought likely, on that very account, to appeal to all tastes. But the latter opinion, albeit confirmed by an emphatic success in Liverpool and the provinces, proved to be utterly fallacious as far as the Metropolis was concerned. Mr. Corder's plot was there declared to be full of glaring improbabilities. Removed from the glamour and excitement that surrounded the Liverpool *première*, incidents which at first glance had seemed picturesque were admitted to be too absurd and preposterous to pass muster even in an opera. Among these may be mentioned the leading idea of the Norwegian maiden Nordisa being sent into the mountains to pass the winter alone in a miserable hut, whence she tends cattle supposed to be left behind, amid deep snowdrifts and icy blasts, by the valorous shepherds who have returned to warmth and comfort in the valley. Again, the fall of the avalanche, an effective and well-managed tableau, perhaps, but an incredible situation, requiring us, as it does, to take for granted that Nordisa, together with her lover, Count Oscar Lydal (who has followed her up the mountain), live as brother and sister entombed in the hut until spring comes again, when the Count deserts the girl whose name he has inevitably tarnished, to marry his cousin Minna, to whom he is betrothed, but for whom he does not care a rap. Finally, the trite and well-worn *dénouement*, in which it turns out, at the very moment when the wedding is about to be celebrated, that Nordisa and Minna, who are foster-sisters, were changed in their infancy, so

that the former, luckily on the spot, can without more ado take the bride's place and the curtain descend on a happy ending.

The music of *Nordisa* contains many varieties, but for convenience' sake it may be classified under three heads—(1) the music which imparts "local colour" to the opera; (2) that intended to catch the popular ear; and (3) that in which the composer sought, in the manner most congenial to him, to do the fullest justice to the dramatic situation. The last category comprises only the scene between Nordisa and Oscar, which occupies the greater portion of the second act. The composer here allows his Wagnerian tendencies free rein, and, whilst lavishing abundant melody of an impassioned kind on both voices and orchestra, imparts to each an independence which the former alone had hitherto enjoyed in the same degree. This love duet suffices to show what "reserved force" Mr. Corder has at command. As regards "local colour," the composer admits his indebtedness for three actual Norwegian melodies. The rest is imitated, and very cleverly imitated too. Whenever introduced, Mr. Corder's *couleur locale* lends an appropriate and picturesque charm that is distinctly welcome. It is employed with most liberality in the first act, notably in a melodious "Cradle-song" for Minna and in some tuneful choruses of characteristic ballet-music. On the general outcome of Mr. Corder's effort to "write down" to the level of the public it is not desirable to enlarge. It resulted in much that is unworthy of him, because lacking alike in distinction and originality. At the same time there are moments when the combination is exceedingly happy; for example, in the bass air, "Scent of the pine," and Nordisa's air, "The first faint flakes," with its intensely fervent and expressive refrain, "God is everywhere," a beautiful strain of melody often heard in course of the opera. The overture and two or three of the ensembles are constructed with skill and knowledge of effect, while the instrumentation when at its best is replete with colour and fancy. The manner in which *Nordisa* was mounted at Liverpool reflected the highest credit upon Mr. Carl Rosa, whose endeavours to encourage native

talent at all times merit earnest recognition and gratitude. The cast was as follows: Count Oscar Lydal, Mr. Edward Scovel; Lieut. Frederick Hansen, Mr. J. Sauvage; Andreas Brand, Mr. Max Eugene; Halvor, Mr. Aynsley Cook; Pastor, Mr. Henry Pope; Shepherd, Miss Vadini; Baroness Nymark, Mrs. Henry Pope Minna, Mdme. Georgina Burns; Nordisa, Mdme. Julia Gaylord; Margit, Miss Kate Drew. Mr. Goossens conducted.

FEBRUARY.

On February 5th was produced at La Scala, Milan, Verdi's long and eagerly awaited opera *Otello*, with the following cast: Otello, Signor Tamagno; Iago, M. Maurel; Cassio, Signor Paroli; Roderigo, Signor Fornari; Ludovico, Signor Navarrini; Montano, Signor Limonta; Desdemona, Signor Pantaleoni; Emilia, Signora Petrovich; conductor, Signor Faccio. The event in question does not, properly speaking, come within the scope of these Notes, but is recorded as a matter of universal musical interest.

At home the month opened with a performance at the Novello Oratorio Concerts of Spohr's Oratorio *Calvary*, given for the first time in London since 1852. The revival should have attracted a much larger concourse of amateurs to St. James's Hall, but, truth to tell, the name of Spohr is not the one to conjure with that it used to be in this country. He is seen at his best as a composer in *Calvary*, for the music, if it do not attain to grandeur or sublimity, is replete with lofty feeling, and presents a continuous flow of attractive melody. The choruses are especially beautiful, and they received entire justice at the hands of Dr. Mackenzie's choir. On this occasion the music of the Saviour was given in the manner intended by the composer, not as it had been arranged in 1837, to satisfy the religious scruples of the public (or rather the clergy) of that day, who objected to the Redeemer being made a "person in the drama." The part was now combined with those of the Apostle John and Joseph of Arimathea, also for tenor, the whole being sung by Mr. Barton McGuckin, who apparently found the undertaking rather heavy. Mr. and Mrs. Henschel, Mr. Santley, and Madame Marian M'Kenzie were the other soloists, and all acquitted themselves in admirable fashion. Dr. Mackenzie

conducted, with praiseworthy care. *Calvary* was repeated on the 21st by the Hackney Choral Association, under the direction of Mr. Ebenezer Prout, when the solos were rendered by Madame de Fonblanque, Miss Fusselle, Mr. Henry Piercy, Mr. Ernest Birch, and Mr. Franklin Clive.

The Crystal Palace Saturday-Concerts were resumed on February 12th. Mr. Manns being still in Scotland, the opportunity was seized to introduce to Sydenham amateurs (who gathered in large numbers) Dr. Mackenzie's Cantata, *The Story of Sayid*, and Dr. Villiers Stanford's Choral Ballad, "The Revenge," which were conveniently bracketed together and conducted by their respective composers. The Novello Choir, familiar with both works, sang out with certainty and spirit, yet with no lack of refinement. In the cantata, Mr. Barton McGuckin and Mr. Watkin Mills again undertook with success the characters they created at Leeds, and the tenor, who was in excellent voice, roused enthusiasm by his fine delivery of the air "Where sets the sun." Miss Annie Marriott essayed for the first time the music of the Princess Ilmas, and acquitted herself, on the whole, admirably of a duty that imposed no light tax upon her resources. Mr. Vaughan-Edwardes gave efficiently the music of the Watchman and Horseman. The band was occasionally too loud, but altogether performed its exacting afternoon's labours in creditable style. Messrs. Mackenzie and Stanford conducted with their wonted ability. Each composer had a flattering reception, and each work made yet a further stride in public favour. At the concert of the 19th was performed an arrangement by Herr Steinbach of the "Klingsor's Magic Garden and Flower Maidens" scene from *Parsifal;* but the music, separated from its stage and vocal accessories, did not prove impressive. Mr. F. K. Hattersley's concert-overture, written for the last Leeds Festival, was given here for the first time, with decided success. Madame Falk-Mehlig gave a fine rendering of Chopin's earlier pianoforte Concerto; Mr. Sims Reeves sang, and Mr. Manns conducted. The following Saturday's scheme possessed considerable interest, but drew only a small audience. Mr. Ebenezer Prout's Fourth

Symphony was given at Sydenham for the first time, and created an even more favourable impression than when produced at the Promenade Concerts in the previous autumn. An exceedingly good performance under the advantageous conditions here obtainable helped to bring the merits of the work into fuller relief than was possible at Covent Garden. Mr. Manns took evident pains to secure a faultless rendering, and in this he was entirely successful. The symphony was received with loud and prolonged applause. Herr Schönberger was well suited by Saint-Saëns's pianoforte Concerto in E minor, and, playing it in his best style, won a hearty double recall. He also played solos by Chopin and Volkmann. Mendelssohn's *Ruy Blas* Overture and Schumann's Overture, Scherzo, and Finale respectively began and ended the concert. Miss Alice Whitacre, a pleasing vocalist, was heard in pieces by Mozart and Randegger.

At the London Symphony Concert of the 3rd, Mr. Henschel conducted fine performances of Beethoven's A major Symphony (No. 7), Schumann's *Genoveva* Overture, and Dvorák's "Slavonic Dances." Miss Amina Goodwin distinguished herself by a neat, accurate rendering of the Minuet and Gavotte from Raff's Suite for pianoforte and orchestra, and Miss Hamlin sang Mendelssohn's "Infelice" with good effect. At the next concert (February 9th) a great success was achieved by Miss Nettie Carpenter in MacBruch's first violin Concerto. At the close of her brilliant performance the youthful artist was honoured with no less than three recalls. The instrumental selection comprised Brahms's Symphony in C minor (No. 1) and the Overtures to Stanford's *Canterbury Pilgrims* and Nicolai's *Merry Wives of Windsor.* Beethoven's Terzetto, "Tremate, empi, tremate," was sung by Mrs. Henschel, Mr. Henry Piercy, and Mr. Eliot Hubbard.

An interesting novelty found a place in the Wagner selection executed at the tenth London Symphony Concert (February 15th), which attracted a large and enthusiastic audience. It is well known that Wagner wrote a preliminary Study for *Tristan und Isolde* entitled "Träume," founded chiefly upon the principal motive in

the love duet of the second act. This had already been published as a violin solo with orchestral accompaniment, and also as a song. The version now performed for the first time in public accorded note for note with the original sketch, from which the orchestral parts for strings (without basses), clarinets, bassoons, and horns were directly scored. It is a graceful, unpretentious fragment, not to be compared, either as regards beauty or dimensions, with the "Siegfried-Idyll," but still a charmingly melodious movement, having the effect upon Wagnerian students of a subdued and tender improvisation upon one of the most delicious themes in *Tristan*. Mr. Henschel secured a very refined rendering of the piece, but refused to grant the repetition which the audience energetically demanded. The remaining examples given of the Bayreuth master were the Prelude and Closing Scene out of *Tristan*, the "Huldigungs-Marsch," the "Feuerzauber," and Pogner's Address from *Die Meistersinger;* the vocal portions of the two last-named excerpts being sustained by Mr. Santley. These were all more or less admirably performed; but the real gem of the concert was an exceptionally fine rendering of Beethoven's "Eroica" Symphony. An audience even larger than that of the Wagner night crowded St. James's Hall in every part at the concert of the 24th. The attraction in this instance was Dr. Joachim, who gave a superb and masterly rendering of the Brahms violin Concerto in D (Op. 77). He also played Beethoven's Romance in F, evoking thunders of applause for each effort. Sterndale Bennett's *Parisina* Overture, Haydn's Symphony in B flat (Salomon set), and Liszt's second Hungarian Rhapsody made up the balance of the programme.

Beethoven's Sonata in F, for pianoforte and horn (Op. 17), was added to the repertory of the Popular Concerts on February 5th, being faultlessly played by Mr. Charles Hallé and Mr. Paersch. The same artists, together with Messrs. Svendsen, Horton, Hollander, Piatti, and Bottesini, also took part in Hummel's favourite septet, which had not been heard at these concerts since November, 1875. Herr Schönberger was the pianist on Monday the 7th and

Saturday the 12th, and on the latter occasion gave a remarkably vigorous performance of Schubert's "Wanderer" Fantasia in C (Op. 15). Familiar works by Mozart and Beethoven, Rheinberger's pianoforte Quartet in E flat, and two movements from Molique's violoncello Concerto in D (played by Signor Piatti) helped to complete the two schemes. On the 15th a pianoforte Suite by Grieg, entitled "Aus Holbergs Zeiten," was played here for the first time in its entirety by Mr. Max Pauer, who brought out with capital effect the imitations of the "powder and periwig" school intended by the Scandinavian composer. Signor Bottesini introduced at the same concert his graceful "Romance Pathétique" for contrabass. On the succeeding Saturday Mozart's clarinet quintet was performed, the executants being Messrs. Straus, Ries, Lazarus, Hollander, and Piatti; while Miss Fanny Davies won loud applause for a refined and sympathetic rendering of Schumann's pianoforte Sonata in G minor.

The return of Dr. Joachim lent its accustomed measure of *éclat* to the Monday Pop of the 21st. *Habitués* regard this as one of the most pleasurable events of the year, and looked forward to with a corresponding degree of interest. A tremendous crowd gathered in St. James's Hall to welcome the illustrious violinist, and he received the heartiest of greetings. The first and principal item in the scheme was Dvorák's Sextet in A (Op. 48), which had not been given at these concerts for seven years. It is among the most daringly original works that have emanated from the Bohemian composer's pen, and the difficulties which it presents, to even the finest executants, are by no means slight. With Herr Joachim were associated MM. Ries, Straus, A. Gibson, Howell, and Piatti and their interpretation, so far as mechanical perfection and intellectual grasp were concerned, could not have been surpassed. To critical listeners, however, it seemed that the various instruments were not quite in tune with each other, and the result, especially in the opening movement of the sextet, was not wholly satisfactory. Herr Joachim later on "led" the Beethoven Quartet in G (Op. 18), and played as solo Schumann's Fantasia in A minor, Op. 131, bringing his magnificent powers to bear with surprising effect upon an other-

wise uninteresting composition. This was ably accompanied by Miss Agnes Zimmermann, who also acquitted herself well in her own solos. Herr Joachim was rapturously applauded, and as an encore gave a Saraband from one of Bach's sonatas in his own incomparable style. On the following Saturday there was again a crush to hear Beethoven's "Rasoumowski" Quartet in C and his "Serenade" Trio in D, together with a less familiar work, Schubert's fine pianoforte Sonata in A (Op. 120), played by Miss Agnes Zimmermann. At the last concert of the month (February 28th) Mendelssohn's Octet in E flat (Op. 20) was the chief item in the programme. This work, which was last heard here nearly five years ago, was played by Messrs. Joachim, L. Ries, Burnett, Wiener, Hollander, A. Gibson, Howell, and Piatti, executants whose calibre ensured a performance worthy alike of the theme and the place. Dr. Joachim was likewise heard in Schumann's "Gartenlied" and "Am Springbrunnen," and as an encore gave the familiar "Abendlied," from the same set of pieces. Mr. Max Pauer, who accompanied Dr. Joachim, played as solo Chopin's showy and difficult, but clever Allegro de Concert (Op. 46), which he rendered with such brilliancy and power as to elicit three recalls and an encore. Mr. Pauer further distinguished himself by his finished technique in Spohr's Quintet in C minor (Op. 53), for piano and strings, now performed here for the first time. Spohr wrote the pianoforte part of this work (originally composed for piano, flute, clarinet, horn, and bassoon) expressly for his wife, who was an accomplished harpist and a tolerably good pianist. It is prominent throughout, and calculated to display the means of the executant to great advantage. Otherwise the quintet is cast in Spohr's customary ingenious and effective mould, and therefore interesting to listen to. With Mr. Max Pauer were associated Messrs. Joachim, Ries, Hollander, and Piatti. The vocalists heard at the Pops during February were Mr. Santley, Mr. Herbert Thorndike, Miss Liza Lehmann, Miss Carlotta Elliot, Mr. and Mrs. Henschel, Mr. Shakespeare, Mr. Orlando Harley, and Miss Hope Glenn. Nothing new was sung by these artists. About half their combined selection was drawn from that inexhaustible fountain of song, Franz Schubert.

The major portion of the oratorio work of the month was concentrated in the opening week of Lent. Two performances, however, were given by the Royal Albert Hall Choral Society, viz., Haydn's *Creation* on the 9th, and Handel's *Messiah* on Ash Wednesday, the 23rd, both being attended by large and appreciative audiences. Miss Robertson, Mr. Edward Lloyd, and Mr. Watkin Mills sang in the *Creation;* and in the *Messiah* the solos were sustained by Mrs. Henschel, Miss Emily Winant (an American contralto, who now made a successful *début* here as an oratorio singer), Mr. Henry Piercy, and Mr. Watkin Mills. Mr. Barnby, of course, conducted.

At the South London Institute of Music, on the 22nd, was given the first performance of a Cantata, *The Rock of Israel*, by Dr. H. Walmsley Little, followed by Parts I. and II. of the *Creation* The new work proved to be an able and scholarly piece of writing, containing sundry eight-part fugues and other examples of skilled technical training. The best features of Dr. Little's score lie in his choruses, which are both clever and effective. He was fortunate in having for their execution so excellent a body as the South London Choral Association. The singing of Mr. Venables' choristers left little to be desired. The solos were efficiently sustained by Madame Worrall, Mr. Kenningham, and Mr. Frederick Bevan. Dr. Little conducted the performance of his cantata, and was cordially applauded.

On the 24th a new cantata by Dr. Stainer, entitled *The Crucifixion*, was performed for the first time at the St. Marylebone Parish Church, in the presence of a crowded congregation. The words of this "Meditation on the Passion of the Holy Redeemer" are carefully selected and written by the Rev. J. Sparrow-Simpson, M.A. Dr. Stainer's setting is for two solo voices (tenor and bass) and chorus, interspersed with hymns to be sung by the congregation. Studied simplicity characterises the entire work, which occupies about forty minutes in performance. Dr. Stainer's music is scholarly without "smelling of the lamp," and he depends for his effect upon melody of a refined, devotional, and appropriate type, rather than elaborateness of structure or varied forms of

treatment. He has been successful in doing justice to his religious subject, whilst providing a setting of the "Passion" that comes easily within the scope of any competent church choir; and in doing this he has met an obvious and recognised want. The accompaniments throughout are for organ, and are written with the charm and skill to be expected from a composer who is also a master of his instrument. Dr. Stainer conducted the performance, which was in all respects creditable. The choir sang well, while the organ accompaniments were efficiently executed by Mr. W. Hodge. In the middle of the cantata an address was delivered by Canon Barker. *The Crucifixion* was performed at St. Marylebone on Wednesdays during Lent, alternately with portions of *The Redemption.*

On the 25th the Sacred Harmonic Society performed the oratorio version of Rossini's *Moses in Egypt* at St. James's Hall. The secular origin of this work apparently did not stand in the way of its choice for a Lenten performance or the enjoyment which it afforded a large and enthusiastic audience. Mr. W. H. Cummings secured a fairly smooth rendering of the choral numbers, and the ensembles went particularly well. A signal triumph was achieved in the tenor *rôle* by Mr. Edward Lloyd. His singing in the splendid duet, "O Fate, how tell," was especially fine, his clear B natural ringing out again and again with thrilling effect. Miss Anna Williams, Mrs. Suter, Miss Hilda Wilson, Messrs. Henry Piercy, Boulcott Newth, Hilton, Watkin Mills, and Bridson also worked hard in their respective shares of the solo work.

The Westminster Orchestral Society attracted a large audience to its concert at Westminster Town Hall on the 16th, by the announcement of a Concerto in D for violoncello and orchestra, from the pen of Sir Arthur Sullivan. The work is a youthful one, and had not been heard in public since it was given for the first time at the Crystal Palace on November 24th, 1866, when Signor Piatti played the solo. The MS. parts for the present performance were lent by the composer—a fact which may be mentioned as an indication that its revival was not objected to by him. The

concerto bears all the marks of inexperience, combined with those of ability and promise. It is carefully, but not very effectively scored, while the writing for the solo instrument is often crude. The opening allegro is unusually brief, and reveals no attempt whatever at development. A cadenza unexpectedly comes in place of the "working-out" section, and the slow movement (*andante espressivo*) immediately follows. This consists of a charming *cantabile* melody, with a martial alternative theme quite characteristic of the composer's style. The leading subject of the finale (*molto vivace*) is a *moto perpetuo*, relieved by a suave melodious episode. The solo in this performance was undertaken by Mr. J. Edward Hambleton, and the accompaniments were fairly played under Mr. Chas. Stewart Macpherson, the conductor of the society, who has a very capable and intelligent little orchestra, consisting chiefly of amateurs, under his control. Other successful items at the same concert were the violin-playing of a clever boy named Master Gerald Walenn, studying at the Royal Academy, and the singing of Miss Blanche Murray, who displayed a very sympathetic contralto voice.

Two pianoforte recitals may be recorded. The first was that given by Herr Schönberger at St. James's Hall on the 16th. By now this gentleman had proved himself a thoroughly sensational pianist, whilst at the same time revealing legitimate gifts of a high order. Thus, one marvelled at his superb feats of execution, albeit infinitely preferring him in his calm moments, when his touch of feathery lightness, his rich, sympathetic tone and poetic phrasing, exemplified the true art of pianoforte-playing. Such moments were happily plentiful in course of the present recital. There were portions of Schubert's Sonata in A minor, Schumann's "Fantasiestücke," Mendelssohn's "Variations Sérieuses," and a Chopin selection, wherein Herr Schönberger held his audience spellbound by force of genuine and irresistible charm. For all-round excellence his best achievement was a superb rendering of Brahms's difficult and not very interesting Scherzo in B minor. The second recital was the annual one given in the same hall by Mr. Walter Bache, whose programme was, as usual, largely made up of Liszt,

including a very extraordinary work, designated "Fantasia quasi Sonate, après une Lecture de Dante," belonging to the "Années de Pélerinage." This tedious, unfathomable composition was now presented by Mr. Bache for the first time, and an ungrateful task it would have been in the hands of any less ardent, unselfish, and talented champion of his master's cause. Mr. Bache did himself better justice in Liszt's "Etudes d'Exécution transcendante." They are at least comprehensible, and the study called "Feux Follets" made all the effect that a charmingly delicate rendering could secure. The best thing of the afternoon, so far as Liszt's music was concerned, was the arrangement for two pianofortes of the symphonic poem "Mazeppa." In this Mr. Bache was assisted by Mr. Frits Hartvigson, like himself an excellent pianist. The programme further included a Prelude and Fugue by Bach, Beethoven's Fifteen Variations, Op. 35, and Mendelssohn's Capriccio in F sharp minor, Op. 5. The last-named work, which came at the end of the recital, Mr. Bache was too fatigued to play through, and he thanked the audience to excuse him from finishing it.

A comic opera, entitled *Mynheer Jan*, written by Messrs. Harry Paulton and Mostyn Tedde, and composed by Mr. Edward Jakobowski, was brought out at the Comedy Theatre on February 14th, and enjoyed a brief run. The cast included Messrs. Harry Paulton, F. Wyatt, Marius, J. Tapley, Sidney Harcourt, and H. de Lange, Miss Camille d'Arville, Miss Violet Melnotte, Madame Amadi, Miss Kate Munroe, and Miss Emma Broughton. Mr. Van Biene was the conductor.

The unbroken run of Messrs. Stephenson and Cellier's comic opera, *Dorothy*, throughout the year 1887 may be conveniently recorded here, inasmuch as on February 19th the cast underwent certain changes, which unmistakably conduced to *Dorothy's* increasing success at the Prince of Wales's Theatre. The most important of the changes referred to were in the *rôles* of Dorothy and Geoffrey Wilder, now undertaken with very marked success by Miss Marie Tempest and Mr. Ben Davies. Miss Florence Dysart resumed her original part of Lydia, Mr. Hayden Coffin, as before,

completed the leading quartet in the character of Sherwood, while Mr. Arthur Williams as Lurcher, Mr. Furneaux Cook as Squire Bantam, Miss Carr-Shaw as Phyllis, and Miss Harriet Coveney, Mr. E. Griffin, and Mr. John Le Hay continued to fill their old parts in most efficient style.

MARCH.

March was a month of unusual activity. To the departments already in progress was added that of Opera, and herewith began a long, straggling season, comprising a series of distinct and diversified undertakings, all of which resulted in more or less substantial pecuniary loss. These will be dealt with in their order of occurrence, the first being the season of Italian Opera at cheap prices, started by Mr. J. H. Mapleson, at Covent Garden, on Saturday, March 12th. Evidence of hasty and incomplete preparation marked the opening programme of Verdi's *La Traviata.* In fact, the only redeeming features, from an artistic point of view, were the very promising *début* of Madame Lillian Nordica as Violetta, and the impersonation of the elder Germont by that reliable baritone, Signor Del Puente. The lady, who was destined to play a conspicuous part in the operatic history of the season, is an American by birth, having studied and also gained stage experience in Italy. Her voice is a soprano of bright, clear, sympathetic *timbre*, admirably produced, and of even quality and considerable power, notably in the head register. As a singer Madame Nordica possesses no slight agility, in addition to charm and purity of expression. As an actress her full capacity was not made apparent at the outset; but all her efforts, both now and later on, were distinguished by invariable intelligence and earnestness. Her reception at the hands of a demonstrative audience was most favourable. A new conductor, Signor Logheder, also made a good impression.

With regard to the remaining performances of the month, it will be possible to do little more than record the *débuts* of the artists,

who in quick succession and with a poor average of success made their first bid for the favour of English audiences.

In *Rigoletto*, on the 15th, the title-*rôle* was undertaken by M. Lhérie, who formerly sang as a tenor and created the part of Don José in *Carmen* at the Paris Opéra Comique in 1875. He now makes a capital baritone, albeit his voice shows signs of wear and tear; but he uses his means with the skill of a thorough artist, and is a remarkably good actor. Madame Nordica made a further stride by her embodiment of Gilda, and Signor Ravelli, an excellent and well-known tenor, appeared as the Duke. In *La Favorita*, on the 17th, the part of Leonora introduced another new-comer in Mdlle. Hélène Hastreiter, and that of Baldassare yet another in Signor Miranda. Mdlle. Hastreiter, a powerful dramatic mezzo-soprano, declaimed with force and intelligence, but the *timbre* of her voice was not particularly sympathetic, nor was her intonation of high notes reliable. Thus Mdlle. Hastreiter was fully equal to the histrionic requirements of the character, while in a vocal sense her performance was lacking in tenderness and charm. The new bass proved to be a useful artist, with a resonant but rather unmanageable organ. Signor Ravelli was the Fernando, and M. Lhérie did even better as the King than as Rigoletto. A revival of Flötow's *Martha* on the 19th brought forward Miss Marie Engle, another new American soprano, who made a very graceful and winning representative of the heroine. Her voice was too small for the theatre, but thanks to its pleasing quality and artistic training, added to her exceptionally charming presence, Miss Engle contrived to win decided encouragement. An Italian mezzo-soprano, Mdlle. Adelina Borghi, made her *début* and displayed fair talent as Nancy.

The sequence of new *prime donne* at Covent Garden was kept up by the appearance on the 21st of Miss Gutri (American again!) as Leonora in *Trovatore*. This lady, however, could neither charm her audience by her singing nor carry them away by her acting. She overdid her part, and at times the effect was somewhat ludicrous. Mdlle. Hélène Hastreiter, on the other hand, confirmed the favourable impression she had made in *La Favorita*. The most

attractive and satisfactory performance of the month was that of *Carmen*, given on the 24th, with Madame Minnie Hauk and Signor Del Puente in their old parts. It was three years since the gifted *prima donna* had been heard in this *rôle*, which she may be said to have made her own. Her singing was as effective and dramatic as ever, and her acting not less so. Signor Ravelli made a good Don José, but the hard work he had gone through now began to tell on his voice. Mdlle. De Lido was the Michaela. On the 26th in *Faust* a new tenor, M. Caylus, met with a cold reception. He was, however, excessively nervous, and heard later in the season to greater advantage. Madame Nordica made a hit as Marguerite. Auber's *Fra Diavolo*, which had not been heard for some time in London, was revived on the 29th. The cast included Miss A. Fohström as Zerlina, Signor Ravelli as Fra Diavolo, Madame Lablache as Lady Coburg, Signor Ciampi as Lord Coburg, and Signor Miranda and Signor Del Puente as the brigands. All the above representations were conducted by Signor Logheder, who had under him a moderately efficient band and chorus. Generally speaking, there were large audiences, but the average receipts were said to be unsatisfactory.

At the Novello Oratorio Concerts on March 1st was given the first really important performance in the Metropolis of Mr. Cowen's Cantata *Sleeping Beauty*. A large audience was present, and gave Mr. Cowen a hearty greeting as he took his place at the conductor's desk. Amateurs already familiar with the score renewed acquaintance with it through the medium of a well-nigh faultless performance. The choruses were sung with animation, delicacy, and precision; while to the instrumentation, upon which Mr. Cowen has lavished so many charming effects of colour and device, equal justice was done. Mrs. Hutchinson, in capital voice, was heard at her best in her original part of the Princess. Madame Patey sustained the *rôle* of the Wicked Fay (created by Madame Trebelli), but the music was a trifle high for her. Mr. Edward Lloyd, in his original part of the Prince, once more earned a double triumph for the composer and himself. Mr. Watkin Mills acquitted himself well as the King. Mr. Cowen had more than once to bow his

acknowledgments in response to hearty plaudits. An excellent performance of Beethoven's "Choral" Symphony, under the direction of Dr. Mackenzie, terminated the concert. The rendering of the choral portions of the finale was exceptionally good. The solo quartet comprised the vocalists above named, save that Miss Annie Marriott undertook the soprano work. At this concert Mr. J. T. Carrodus reappeared as *chef d'attaque*, looking and playing as well as ever after a somewhat lengthy indisposition. The succeeding concert, on March 30th, was the last of the series. Gounod's trilogy, *Mors et Vita*, was the work performed. Madame Patey, Mr. Lloyd, and Mr. Santley sang the music with which they have always been identified; and Mdlle. Antoinette Trebelli made a highly successful *début* as an oratorio-singer, rendering the soprano music with great charm, distinction, and purity of expression. Dr. Mackenzie conducted.

Rossini's "Messe Solennelle" was heard in London for the first time for seventeen years on March 19th. Its revival by the Royal Albert Hall Choral Society was associated with the experiment of a Saturday afternoon performance. The new departure had much to recommend it; but the attendance, although large, did not realise anticipations. There are not enough choruses in Rossini's "Messe Solennelle" for the work to become an Albert Hall *cheval de bataille*, but it will always be a treat to hear them sung by Mr. Barnby's choir. The more subdued numbers were rendered with exceptional delicacy and refinement, but the triumph of the afternoon was made in the "Cum Sancto Spiritu," which was attacked with marvellous spirit and made a tremendous effect. The solos were splendidly given by Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, who evidently found their task a grateful one. Mr. Barnby may be credited with a really admirable performance, and Dr. Stainer, who presided at the organ, played the Offertorium with exquisite refinement.

Costa's oratorio, *Eli*, drew a tolerably full room at the last concert of the Sacred Harmonic Society, on the 25th. The principal vocalists were Miss Pauline Cramer, Madame Patey, Mr. Barton McGuckin, and Mr. Santley. All were in excellent voice, and

sang with much success. There was an unfortunate misunderstanding at the commencement of the chorus "O ye kindreds," and a fresh start had to be made, but on the whole the chorus did very well indeed. Mr. W. H. Cummings conducted.

The return of Madame Schumann lent a very remarkable degree of interest to the Saturday Popular Concert of the 5th. Amateurs owed the privilege of having Madame Schumann once more in their midst principally to the fact that the thousandth Popular Concert was to be celebrated at the end of the current season. The venerable pianist had not intended coming to England this year, but as soon as it was decided to signalise the event in question by a special concert, she determined to come over for the concluding Pops of the series, and take part in a celebration which for herself, as well as for all musicians connected with this institution, possessed the highest interest. Madame Schumann was welcomed with an intense enthusiasm by an immense audience, the anxiety to be present being so great that people going to the unreserved parts of St. James's Hall began to collect at the doors as early as half-past ten in the morning. What a delight it was to listen once again to the wondrous tone and touch, the noble, expressive style of this gifted artist, now in her sixty-seventh year! She played three short pieces by her husband, then gave another in response to a vociferous encore, and afterwards joined Dr. Joachim and Signor Piatti in Beethoven's grand Trio in B flat, Op. 97. This last was a sublime treat, never to be forgotten by those who heard it. The conjunction of three such players, each without a compeer, in one of Beethoven's finest inspirations, produced an effect that baffled description. On the following Monday Miss Fanny Davies was the pianist, and on Saturday, the 12th, Mr. Max Pauer played Beethoven's Andante in F and Rondo in G (Op. 129), and took part in Brahms's pianoforte Quartet in A (Op. 26). At the evening concert of the 14th Madame Schumann played before an overflowing audience. She was heard in her late husband's pieces "Aufschwung," "Warum," and "Traumeswirren;" giving as an encore the favourite "Schlummerlied." Madame Schumann also joined Signor Piatti in Mendels-

sohn's Sonata in D (Op. 29), for pianoforte and 'cello. At the same concert Dr. Joachim led Mozart's Quintet in D major and Beethoven's String Trio in G major.

On Saturday, the 19th, Madame Schumann was heard in Beethoven's "Moonlight" Sonata, and with Signor Piatti in Nos. 1, 2, and 4 of Schumann's "Stücke im Volkston." At the succeeding concert the accomplished pianist played three of Scarlatti's "Harpsichord Lessons," and, as an encore, her husband's Novellette in B minor, Op. 99, No. 9. The *pièce de résistance* of the evening was Schumann's pianoforte Quartet in E flat, Op. 47, and the splendid interpretation of this noble composition by Madame Schumann and Messrs. Joachim, Hollander, and Piatti made a deep impression. The programme commenced with Beethoven's second "Rasoumowski" Quartet in E minor (Op. 59, No. 2), led by Dr. Joachim, and splendidly played. St. James's Hall was again crowded on Saturday, the 26th, when Madame Schumann played Schumann's Fantasia in C major (Op. 17), giving thereof a rendering full of poetry and delicately-expressed thought. The programme included a Quintet in D minor, Op. 25, for pianoforte and strings, by Dr. Villiers Stanford (first played publicly at Messrs. Coenen and Wiener's concerts—see page 37), in which the composer played the pianoforte part; also Schumann's Quartet for strings in A minor, and Tartini's "Trillo del Diavolo" Sonata, magnificently played, as usual, by Dr. Joachim. At the concert of the 28th Beethoven's "Rasoumowski" Quartet in F major was splendidly given by Messrs. Joachim, Ries, Straus, and Piatti. Herr Kwast, the son-in-law of the late Dr. Ferdinand Hiller, made his *début*, and played Mendelssohn's Prelude and Fugue in E minor. He gave a straightforward reading of the work, bringing out the various points with great clearness. He took part also in Brahms's Quartet in G minor for piano and strings (Op. 25), and entered thoroughly into the spirit of the work. Dr. Joachim repeated an oft-earned triumph in Bach's Chaconne. The average attendance at the Popular Concerts during the month was exceedingly large. The vocalists in course of the same space comprised Miss Liza Lehmann (twice), Mrs. Henschel, Mr. Santley, Mr. Orlando Harley

Miss Thudichum, Mr. J. Robertson, Miss Kate Flinn, and Miss Agnes Jansen.

The scheme of the Crystal Palace Concert of the 5th was made up exclusively of works by Mendelssohn, viz., the "Reformation" Symphony, the air "O Jerusalem," from *St. Paul* (sung by Miss Amy Sherwin), and the music to *Athalie*. The text in the last-named work was read by Mr. Santley, and to the choral and orchestral portions full justice was done. Miss Sherwin and Miss Eleanor Rees sustained the vocal solos. At the succeeding concert a "Serenade in Symphonic Form," in A major, by Mr. George J. Bennett, was played for the first time, and well received. It proved to be melodious and elegantly scored, and altogether did credit to the young musician, who, after a promising career at the Royal Academy of Music, had continued his studies in Berlin and Munich, through the kindness of Messrs. Novello and Co. The other principal items were Schubert's "Unfinished Symphony" and Beethoven's "Emperor" Concerto, the solo in the latter being undertaken by Miss Agnes Zimmermann. The vocalist was Madame Valleria. On the 19th a Symphony in A, by M. Widor, the Parisian composer and critic, was introduced; but despite evidence of musicianly skill and resource, the work failed to make a favourable impression. On the same day Dr. Joachim played Max Bruch's first Violin Concerto in G minor. Smetana's lively *Lustspiel* Overture and Henry Gadsby's graceful Intermezzo, "The Forest of Arden," were heard for the first time here, as was the vocalist, Miss Adelaide Mullen. At the last concert of the month were performed Beethoven's music to *Egmont* and Félicien David's Symphonic Ode, "The Desert." Mr. Manns secured a faultless orchestral interpretation of both works. In Goethe's drama the accompanying text was recited by Miss Alma Murray, and the two songs of Clara were well sung by Miss Hilda Coward. In David's beautiful work Mr. Edward Lloyd sang the tenor solos to perfection, while Messrs. Kilby, Houghton, Price, and Ridding (all pupils of the Royal College of Music) and the male singers of the Crystal Palace Choir acquitted themselves satisfactorily.

Madame Schumann was the centre of attraction at the opening

concert of the Philharmonic Society's seventy-fifth season, on March 10th, when St. James's Hall was well filled in every part. On this occasion she played, for the first time for many years, her husband's only pianoforte concerto, which superb work has of late grown so familiar to English musicians. Curiosity and eagerness to hear this performance reached a high pitch; nor did those who anticipated a glorious treat go away disappointed. Exacting as the task was for one of her years, Madame Schumann went through it with all the energy and impassioned feeling of yore, playing grandly from first to last. Of course, she was rapturously applauded. The delighted audience would not rest satisfied until she had returned three times to the platform, each time in response to a hurricane of cheers. Mr. George Mount conducted the concert in place of Sir Arthur Sullivan, who had been so much upset by the earthquakes on the Riviera that he was unable to return to England in time. The Philharmonic band proved quite up to the standard of the previous year; in other words, it again revealed a magnificent quality of tone, together with the highest degree of refinement and intelligence. Admirable performances were given of Brahms's Symphony in E minor, No. 4, Mendelssohn's *Ruy Blas* Overture, and the Finale from Moszkowski's Suite in F, composed for and first played by this society. The singer was Madame Valleria, who invested with her wonted dramatic expression the air, "Dear river," from Goring Thomas's opera *Nadeshda*, and also sang with notable charm Mendelssohn's "Winterlied" and Schumann's "Widmung."

At the second Philharmonic Concert, on the 24th, Sir Arthur Sullivan was again absent, being now away in Berlin, superintending the rehearsals of his cantata *The Golden Legend*, which was produced two days later at the Royal Opera House there. Mr. F. H. Cowen took his place, and conducted with conspicuous success, adding thereto a triumph as composer by means of the "Scandinavian" Symphony, now given by the Philharmonic Society for the first time. Another *quasi*-novelty was a Quartet-Concertante, with orchestra, by Mozart, performed for the first time in London only a few months before, under the direction of

Mr. E. Prout. The solo instruments are oboe, clarinet, horn, and bassoon. The origin and history of this work are, to some extent, involved in mystery. Mozart wrote a Sinfonie-Concertante for flute, oboe, horn, and bassoon at Paris, in 1778, for the Concerts Spirituels. If this, as is supposed, be identical with the composition now heard, the flute part has been taken out, and one for clarinet inserted. Messrs. H. G. Lebon, G. A. Clinton, T. E. Mann, and W. B. Wotton did entire justice to the excessively difficult solos. M. Leopold Auer, the Hungarian violinist, who was at one time leader at Mr. Ella's Musical Union, made his appearance after an absence from London of seven or eight years. His interpretation of Mendelssohn's violin concerto commanded warm appreciation. Rapturous applause was also bestowed upon Madame Nordica, who sang some familiar airs. The overtures to *Coriolanus* (Beethoven) and *Zanetta* (Auber) respectively opened and closed the programme.

The first series of London Symphony Concerts ended this month, with results more satisfactory from an artistic than a pecuniary point of view. On the evening of the 2nd Herr Julius Klengel, the violoncellist whose appearance at the Crystal Palace the preceding autumn was duly recorded, played a violoncello concerto in D by Haydn. Herr Klengel again impressed by the facility and elegance of his technique rather than his tone, which is unsympathetic. His brilliant rendering of his own "Variations Capricieuses" elicited a double recall. Mr. F. H. Cowen conducted a very refined performance of three movements from his Suite for strings, "In the Olden Time." Schumann's Symphony in D minor and Wagner's *Meistersinger* Overture were capitally played, under Mr. Henschel's painstaking guidance. Miss Emily Winant made a good effect in Liszt's song, "Kennst du das Land." At the concert of the 9th was introduced a Symphony in C (Op. 43, No. 3), by Mr. Henry Holmes, which was composed in 1871, but had never been played in public. It is entitled "Boscastle," after the Cornish village where it was written. The work is in four movements, with an introduction to the opening allegro, and an interlude (adagio) of rather extended dimensions, leading into

the finale. Clearness of structure and economy of material are commendable features in the first movement, which is worked out with considerable ingenuity and spirit. For melodic beauty and charm it must, however, yield the palm to the andante quasi allegretto. There is no lack of vigour in the scherzo, and the interlude, with its quaint imitation of the thrush's note and the plaintive refrain for the 'cellos, is extremely pleasing. The finale, on the other hand, is the least satisfactory portion of the symphony. Mr. Holmes's symphony is an unequal work, but reveals much sound material and constructive skill. Applause greeted each movement, and redoubled in vigour when, at the end, the composer rose in his place to bow his acknowledgments to the audience and to Mr. Henschel, who conducted a most careful and spirited performance of the new work. Herr Schönberger was the soloist in Rubinstein's D minor Pianoforte Concerto. It suited him to perfection, and he played it with delightful brilliancy. Wagner's "Träume" study, the March from Berlioz's *Faust*, and songs by Wagner and Saint-Säens, sung by Mrs. Henschel, completed the programme. There was a fairly large attendance both at this and at the final concert of the series on the 16th, when Weber's "Jubilee" Overture and Wagner's "Kaisermarsch" were played in honour of events of more or less approximate occurrence. Only one other instrumental work appeared in the scheme—Schubert's great Symphony in C. Contrary to custom, Mr. Henschel took every "repeat," and in consequence the performance of this colossal work took one hour and three minutes. The solitary vocal item was an attractive one, namely, the "Legend and Farewell to Elsa," from the third act of *Lohengrin*, sung by Mr. Edward Lloyd for the first time. As in every other instance where Mr. Lloyd has undertaken an excerpt from one of Wagner's works, the effort served to enhance the beauty of the music and to bring additional glory to the singer. Mr. Lloyd declaimed the whole piece magnificently, and threw wonderful intensity of feeling and expression into the concluding phrases of the "Farewell." The audience applauded enthusiastically, and recalled the singer twice. At the close of the concert a special tribute was paid to Mr. Henschel.

The twenty-fifth public concert of the Bach Choir took place at St. James's Hall on March 8th. Bach's double chorus, "Now shall the grace," supposed to have been intended as the opening chorus of a church cantata, began the programme, the chief feature in which was a series of excerpts from Schumann's opera *Genoveva*, including the overture and the entire first act. Portions of this work were sung with the same English version (Miss Louisa Vance's) by the Amateur Musical Union, at the Hanover Square Rooms, in June, 1864. It may be doubted, though, whether either performance is likely to lead to a stage rendering of Schumann's opera in England. That it contains some beautiful music is undeniable, but if it fails to provoke enthusiasm in its composer's countrymen, it is not likely to do so here. The excerpts performed by the Bach Choir were interesting, and that society is to be thanked for giving them. The solo parts were well sustained by Miss Pauline Cramer (Margaret), Miss Friedländer (Genoveva), Mr. Ben Davies (Golo), Mr. D. Price (Siegfried), and Mr. W. H. Wing (various bass parts). Dr. Villiers Stanford conducted. At the same concert Dr. Joachim played the Beethoven Violin Concerto.

Henry Leslie's Choir gave its first concert of the season at St. James's Hall on Wednesday afternoon, March 30th. Mr. Leslie conducted. The programme included many familiar part-songs and madrigals. An interesting motet, "Surge illuminare," by Mr. Gerard Cobb, was sung for the first time. Miss Fanny Davies and Herr Joachim were the instrumentalists, and Mdlle. Antoinette Trebelli and Mr. Santley the solo vocalists.

An interesting song-recital was given by Mr. Frederic Cowen, at Steinway Hall, on the afternoon of the 29th, and attended by a crowded audience. Among the novelties was a "Cycle" of charming songs, admirably sung by Miss Mary Davies, Miss Louise Phillips, and Mrs. Hutchinson. Mr. Frederic King gave with vigorous and impassioned feeling a new and graceful song, "Let me worship thee." Miss Damian was very successful in "The last dream" and "Tears," while Madame Isabel Fassett

and Mr. E. Lloyd also sang. The entire programme consisted of Mr. Cowen's compositions, and was accompanied by himself.

A concert of English music was given at the Bow and Bromley Institute on the 29th. Mr. W. G. McNaught conducted Dr. Stanford's "Revenge," and Mr. E. Prout conducted his Symphony, No. 4, in D, produced at Oxford, and subsequently heard at the Crystal Palace. The performance of Mr. F. Corder's cantata, *The Bridal of Triermain* (produced in 1886 at Wolverhampton), was the first given in London. This excellent work was well rendered and well received. The vocalists were Miss Marianne Fenna, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Watkin Mills.

The last concert of the term of the Royal College of Music was held in the new concert-hall at Alexandra House, on the 31st. Brahms's Symphony in D, Schumann's "Manfred" Overture, and Beethoven's "Leonora" Overture (No. 1) were among the works performed under the guidance of Dr. Villiers Stanford. Miss Hoskins, Mr. D. Price, and Mr. Fischer were the vocalists who appeared.

Messrs. Coenen and Wiener gave, at their chamber concert in Princes' Hall, on the 2nd, a performance (the first in public) of Dr. Villiers Stanford's pianoforte Quintet in D minor, Op. 25. Associated with them were Messrs. Collins, A. Gibson, and Whitehouse. At the second concert, on the 23rd, Schubert's Quartet in D minor and Brahms's pianoforte Quartet in G minor, Op. 25, were given.

On the 11th, Mr. and Mrs. Henschel gave the last of a series of four interesting vocal recitals, at Princes' Hall. In the same room, on the 10th, Mr. Anton Hartvigson gave a pianoforte recital that included Beethoven's "Waldstein" Sonata and pieces by Chopin Schumann, Mendelssohn, Gade, and Rubinstein. On the 16th and 30th, also at Princes' Hall, Mr. Max Pauer gave pianoforte recitals. At the first his crisp, neat touch and pure style were well exemplified in compositions by Handel and Scarlatti, while his rendering of Beethoven's Sonata in C minor, Op. 111, afforded connoisseurs the utmost satisfaction. Herr Schönberger's third recital at St. James's Hall, on the 25th, was largely attended, and

manifest enjoyment was afforded by his performance of Bach's organ Prelude and Fugue in A minor (transcribed by Liszt), Beethoven's sonata in A, Op. 101, Schumann's "Carnival," and other pieces. Pianoforte recitals were given by Mr. Alfred Napoleon (a *débutant*) at Willis's Rooms on the 7th, and by Mr. Tobias Matthay, at Princes' Hall, on the 17th. Herr Hausmann, the violoncello player, gave the first of two recitals at Princes' Hall on the 26th. Among other things, he was heard in Beethoven's Sonata in A (Op. 69), for piano and violoncello. Mr. Max Pauer was the pianist. The last pianoforte recital of the month was that given at Princes' Hall on the 31st, by Miss Agnes Zimmermann, whose most successful efforts were made in Beethoven's Sonata in E flat, Op. 31, No. 3, and the "Faschingschwank" of Schumann.

OBITUARY.—Edward Hecht (composer and conductor), Manchester, 6th; James Broughton (organist and chorus-master), Leeds, 12th.

APRIL.

The current series of Popular Concerts would, in the ordinary course, have ended with the 999th concert of the institution. It was so contrived, however, by the interpolation of a "Friday Popular Concert" on April 1st (when a Beethoven programme was performed, and Madame Schumann and Dr. Joachim played the "Kreutzer" Sonata), that the final date of the series, Monday, April 4th, became the occasion of the 1,000th Popular Concert. The achievement of this wonderful record was celebrated in a manner befitting its memorable, if not unique, character. In his elaborate, specially-written history of the Popular Concerts—included (together with a table showing each year's repertory from 1859 down to 1887) in a programme-book of 112 pages—Mr. Joseph Bennett expressed his belief that a one-thousandth concert in connection with a single enterprise had happened only once before. But whereas, with the institution in question, the Gewandhaus Concerts of Leipsic, it took more than a century to attain this record, the same thing had been achieved with the Popular Concerts in twenty-nine years. The importance of the occasion was thoroughly appreciated by all concerned; by the illustrious artists who "assisted," as well as by the enthusiastic assemblage (of whom hundreds had been waiting at the doors for hours before they opened) that packed St. James's Hall to repletion. It is worth while to reproduce in full here the extraordinary programme that was performed:—

PART I.

QUARTET IN G MAJOR, Op. 17, No. 5 ... ... *Haydn*
MM. JOACHIM, L. RIES, STRAUS, and PIATTI.

SONG ... ... "Let the dreadful engines" ... ... *Purcell*
Mr. SANTLEY.

ALLEGRETTO and ALLEGRO, from SONATA in D, Op. 18, for Piano and Violoncello ... ... *Rubinstein*
Miss AGNES ZIMMERMANN and Signor PIATTI.

TEMPO DI MINUETTO, with VARIATIONS from DUO in G minor for two violins ... ... *Spohr*
Madame NORMAN-NERUDA and Dr. JOACHIM.

PART II.

NOCTURNE in D flat major ... ... *Chopin*
NOVELLETTE in F major ... ... *Schumann*
Madame SCHUMANN.

SONG ... ... "Nasce al bosco" ... ... *Handel*
Mr. SANTLEY.

HUNGARIAN DANCES, Nos. 20, 18, and 7 ... ... *Brahms-Joachim*
Dr. JOACHIM and Miss FANNY DAVIES.

SONG ... ... "La charmante Marguerite" ... *Old French*
Miss LIZA LEHMANN.

QUINTET in E flat, Op. 44 ... ... *Schumann*
Madame SCHUMANN, Dr. JOACHIM, Madame NORMAN-NERUDA, MM. STRAUS and PIATTI.

Haydn's brief but masterly quartet was splendidly played. Of its executants, be it noted, Herr Ries and Signor Piatti had taken part in the first Popular Concert, February 14th, 1859, while Dr. Joachim had also played during the same season. The reception of these old favourites was marked by hearty warmth; and, indeed, the greetings extended to each group of artists in turn, no less than the plaudits rewarding their efforts, were of an exceptionally enthusiastic nature. The veteran Signor Piatti and Miss Agnes Zimmermann played the Rubinstein movements to absolute perfection. The association of "King and Queen of Violinists," Dr. Joachim and Madame Norman-Néruda, in the duet by Spohr, created an indescribable effect. Madame Schumann played in her own incomparable manner, and was recalled three times, being pelted with nosegays of flowers. The three Hungarian dances went so superbly that the audience would not rest satisfied till the famous violinist had returned four times to the platform, and came back yet a fifth with the young English pianist who accompanied him. No better selection could have been made for a wind-up than Schumann's glorious quintet. Upon the rendering of this *chef d'œuvre* by such a matchless combination it would be utterly superfluous to comment. Miss Liza Lehmann and Mr. Santley

were vocalists worthy of this remarkable concert; the presence of our distinguished baritone being especially welcome, as he had sung at the first concert in 1859. Mr. Sidney Naylor accompanied. After the concert a select company met in one of the adjoining rooms, when a handsome gold watch was presented to Mr. Arthur Chappell, the director, by the subscribers, frequenters, and artists of the Monday and Saturday Popular Concerts, "in grateful remembrance" of his efforts, and as a souvenir of an unparalleled occasion.

Mr. Mapleson's cheap season of Italian Opera, at Covent Garden, continued its course in much the same fashion as it had begun. That is to say, the performances were mostly of a mediocre description, while the advent and departure of *débutants* went on almost without intermission. *Carmen*, with Madame Minnie Hauk, proved the only legitimate "draw." A revival of *Don Giovanni* on the 5th may be noted, Signor Padilla, an old operatic acquaintance, reappearing in the part of the Don. Madame Mazzoli Orsini made her *début* on the 7th as Leonora in *La Favorita*, but gained little success. She acted and declaimed well, but her voice (mezzo-soprano) had long passed its prime. The "only tenor" of the company, Signor Ravelli, departed to fulfil engagements abroad, and no one capable of replacing him was found. Signor Carnelli, another new-comer, was tried as Elvino in *Sonnambula* on the 16th, and achieved a veritable *fiasco*. On the same night Madame Emma Nevada (Amina) and Signor De Vaschetti (Rodolfo) made successful *rentrées* on the London boards.

Nothing, however, of real interest occurred until the 22nd, when Bizet's opera, *Les Pêcheurs de Perles*, was produced at Covent Garden, under the title of *Leila*. This work was written shortly after Bizet's return to Paris from the sojourn in Rome which he had made as holder of the Grand Prix. M. Carvalho, then director of the Théâtre Lyrique, had just been granted a subvention of 100,000 francs on condition that a new three-act opera by a "Grand Prix" should be produced every year. The first man to whom he went was Bizet, and the libretto, by MM. Carré and Cormon, was

that of *Les Pêcheurs de Perles.* On September 29, 1863, the new opera was produced at the Lyrique, and achieved only a moderate success. It was condemned by the French critics on account of its "Wagnerian tendencies;" but of those tendencies English musicians found little evidence. The chief defect of the opera is its weak, stupid libretto. The action is laid in Ceylon, among a tribe of pearl-divers; and the plot deals with the love of Zurga (baritone), chief of the tribe, and Nadir (tenor), a wandering Cingalese, for Leila (soprano), a maiden engaged in religious duties connected with the pearl-fishing interest. Leila's affections are bestowed on Nadir, and the lovers are discovered together in a ruined Indian temple where Leila is placed in solitude, and they are only saved from death by the self-sacrifice of the chief, who contrives their escape and is burned in their stead. Bizet's music is unoriginal and of unequal merit. It presents a very mosaic of styles, wherein those of Gounod, Meyerbeer, Verdi, and Berlioz are perhaps most prominent. Here and there an indication of the coming composer of *Carmen* peeps out of the score; but such moments are rare. There is no lack of melody, no lack of "local colour;" but in neither attribute is there true inspiration or individuality, save, perhaps, in isolated pieces like the duet for the two men in the first act, and the lovely theme that accompanies Leila's entrance upon her vestal duties. The dramatic duet between Leila and Zurga in the last act is finely conceived and worked out with power. It is, however, the only example of genuine dramatic writing to be found in the opera. The love duet, when Leila and Nadir meet amid the ruins of the Indian temple, is uninteresting and weak in the extreme. The characters of Leila and Nadir are unsympathetic, and their representatives at Covent Garden were unable to render them otherwise. Mdlle. Alma Fohström, although she sang pleasantly, did little by her acting to arouse interest in the fate of the heroine. Nadir is naturally a colourless individual, and the latest new tenor, Signor Garulli, did not create a great impression either for himself or his part. Zurga is a more picturesque character, albeit terribly impetuous. M. Lhérie played this *rôle* superbly, singing his music with intense feeling and energy,

and acting with a power which in the last act attained a genuinely tragic height. The chorus (who have some very charming as well as some very commonplace music to sing) and the orchestra (upon whom Bizet has lavished some delightful instrumentation) had been carefully trained by Signor Logheder, and that conductor deserved unqualified praise for his share in the performance. He was called before the curtain with the principal artists; but the verdict of the audience was not marked by much warmth. The opera was efficiently mounted. It was given four times in all, drawing smaller audiences as curiosity by degrees languished.

Mdlle. Cornélie Meysenheym, a singer from Munich, who made her *début* in Rossini's *Barbiere* on the 25th, was the last of the numerous *prime donne* possessing respectable talent and large experience which Mr. Mapleson brought before the notice of opera-goers during this season. Neither in appearance, voice, nor style did Mdlle. Meysenheym make an ideal Rosina; but her acquaintance with the traditions of the part was complete, and she went through it to the undeniable satisfaction of the audience. On the 29th, Gounod's *Mireille* was mounted, being given at Covent Garden for the first time. In a house of such dimensions the more delicate effects of this opera were lost. The charm of tuneful melody, rhythmical grace, and sensuous harmonies could be appreciated well enough, as could the elegant fancy of the orchestration and the comparatively imposing effect of the finale in the second act. But the pastoral freshness of the poem, the sense of bucolic simplicity and sweetness that pervades the opera from first to last—these were utterly wasted amid such ample surroundings. Of course unfavourable comparisons were made between the present cast and that of twenty-three years ago at Her Majesty's, which included Titiens, Trebelli, Giuglini, Gassier, and Santley; but, to be just, the Covent Garden performance was adequate. With her sweet voice and ability as a *bravura* singer, Madame Nevada was made for such a *rôle* as Mireille. Miss Marie Engle looked delightfully piquant in her boy's dress, and sang very prettily. M. Caylus made a competent Vincenzo, and it would

have been difficult to find a better interpreter than Signor De Anna for the cattle-dealer's strophes.

The Carl Rosa Opera season began at Drury Lane on April 30 with a performance of *Carmen*. Madame Marie Roze as the heroine, Mr. Barton McGuckin as Don José, and Mr. Leslie Crotty as Escamillo repeated oft-won successes ; and Miss Fanny Moody made an exceedingly promising *début* in the part of Michaela. Miss Moody looked the earnest, innocent maiden to the life, and her pleasing appearance, coupled with the charm of a sympathetic, well-trained soprano voice, won her instant favour. She sang in admirable style, and quite deserved her encore for the beautiful air in the third act. The performance of *Carmen* was noticeable not only for all-round excellence, but for some novel features in the scenery and costumes provided by Mr. Augustus Harris. The entry of the bull-fighters now resembled the actual thing as closely as was possible upon the stage. All the participants in the function were there, from the mounted *alguazils* down to the team of ponies that drag the dead bulls and horses from the arena. Every man was accurately dressed, and the new costumes worn by the *banderilleros* were particularly handsome. Altogether it was a charming as well as an interesting spectacle. Travellers who had been to Seville did not fail to notice the new scene in Act I. showing the Giralda Tower in the distance ; whilst the "set" representing Lilas Pastia's inn was now a real courtyard instead of a kind of illuminated barn. Mr. Carl Rosa, who conducted, had under him a thoroughly efficient band and chorus.

On Good Friday (April 8) sacred concerts were given at the Crystal Palace, Albert Palace (two), St. James's Hall, and the Japanese Village, while at the Royal Albert Hall the *Messiah* was performed, with Miss Robertson, Miss Damian, Mr. Piercy, and Mr. Watkin Mills as soloists. The Albert Hall Society also gave *The Golden Legend* (for the third time during the season), on the 16th. This was an afternoon concert, and the audience, though large, was not crowded. A great success was made by Madame Nordica in the music of Elsa, which she now sang for the first time. Her performance was instinct with charm, tenderness, and

emotional fervour, marred only by a tendency to "act," which the intelligent artist did not fail to modify in her subsequent appearances on the concert platform. The other parts were taken by Madame Patey, Mr. Edward Lloyd, and Mr. Mills, Mr. Barnby conducting. On April 30th the same society performed Berlioz's *Faust*, with Madame Albani as Margaret, Mr. Edward Lloyd as Faust, and Mr. Watkin Mills as Mephistopheles. The eminent soprano and tenor were in their best form, and the choruses went splendidly. Mr. Mills undertook the part of the fiend for the first time, but had been heard to better advantage in other things.

At the Crystal Palace Concert of the 2nd was introduced a new Suite by Mr. Frederick Corder, entitled "Scenes from *The Tempest*." It forms part of music originally written for a *ballet d'action* founded on Shakespeare's play. There are movements depicting the "Storm," "Ariel," "Prospero," "Ferdinand and Miranda," &c. The music is remarkably fresh and pleasing, and the orchestration particularly attractive. It was faultlessly rendered under the able direction of Mr. Manns, and the composer called to the platform at the close. The programme included Mozart's Concertante-Quartet, just previously given at the Philharmonic Concert, and the "Eroica" Symphony. Mdlle. Trebelli was the vocalist. On the following Saturday Madame Norman-Néruda gave a superb rendering of Spohr's "Dramatic" Concerto and Handel's Sonata in A. Schumann's *Genoveva* Overture and Schubert's sublime C major Symphony were also finely executed; and Miss Alice Gomes, an artistic singer with a mezzo-soprano of singularly warm, sympathetic, and resonant *timbre*, earned cordial approval. A Beethoven programme was given at the last concert of the series on the 16th. It comprised the "Leonora" Overture, No. 3, the "Choral Fantasia," and the "Choral" Symphony. These familiar works were admirably given under Mr. Manns, the pianoforte solo in the fantasia being sustained by Herr Kwast, and the vocal quartet in the symphony by Miss Annie Marriott, Miss Annie Layton, Mr. Harper Kearton, and Mr. Frederic King. On the

23rd Mr. August Manns's benefit concert drew a large concourse of amateurs to the Crystal Palace, the room being crammed. The programme had been "voted for" at the concert of the previous Saturday, and the *plébiscite* showed the following results: Symphony, "Pastoral" (Beethoven), 253 votes; Concerto for violin (Mendelssohn), 849; Hungarian Fantasia for pianoforte (Liszt) 463; Largo in G, for organ, harp, violin, and strings (Handel), 196; Overture, *Tannhäuser* (Wagner), 317. These works were accordingly performed, Madame Norman-Néruda playing the solo in the violin concerto, and Herr Schönberger undertaking Liszt's Fantasia. Both artists won a signal success, and were rapturously recalled. The performance of the symphony was magnificent. Mr. Manns, who had a tremendous reception, was applauded with enthusiasm and overwhelmed with floral gifts. Madame Nordica, Mr. Edward Lloyd, and Mr. Watkin Mills were the vocalists.

The third Philharmonic Concert took place on April 21st. The principal novelty in the scheme, a Suite Concertante in A, for piano-pédalier and orchestra, composed by M. Charles Gounod, proved to be a most uninteresting work. As abstract music it must be pronounced dull; as a means for displaying the instrument for which it was written it is ludicrously inadequate. The distinguishing feature of the piano-pédalier is a series of extra bass strings, giving forth notes of great power for sustaining purposes, and played upon in the same manner as the pedals of an organ. Oddly enough, M. Gounod seems to have forgotten that he was writing for such an instrument until towards the end of the finale where he introduces a cadenza for the pédalier alone. The Suite was performed with great taste and facility by the talented artist for whom it was composed, Madame Lucie Palicot, who was loudly applauded, and later on demonstrated her ability with far greater effect in Bach's organ Toccata in F. A fresh addition to the repertory was the vocal duet "Hark! her step," rewritten by Dr. Villiers Stanford for his opera, *The Canterbury Pilgrims*. It was sung by Mdlle. Marie de Lido and Mr. Barton McGuckin, and warmly applauded. The composer conducted. The prelude to Max

Bruch's opera, *Loreley*, was also given for the first time at these concerts; as was the air, "Where sets the sun," from Mackenzie's *Story of Sayid*, dramatically declaimed by its original exponent, Mr. Barton McGuckin. Beethoven's "Pastoral" Symphony and Mendelssohn's "Hebrides" Overture received a remarkably fine interpretation under the direction of Sir Arthur Sullivan, who was vouchsafed a hearty greeting on returning to his post as conductor of the society.

The second and final concert of the season given by Henry Leslie's Choir, on the 27th, provoked considerable comment upon the deterioration in the quality of the voices and excellence of the singing. But as this once-famous body was subsequently disbanded, there is no need to do more here than briefly notice the programme, which included such popular items as Wesley's motet "In exitu Israel," Pearsall's ballad "Sir Patrick Spens," Gounod's "Ave Verum," and Henry Leslie's fine madrigal "Thine eyes so bright." Mr. Leslie conducted, and "extra attractions" were supplied by the co-operation of such artists as Madame Albani, Mr. Edward Lloyd, Mr. Santley, and Herr Schönberger. Nevertheless, St. James's Hall was not nearly full.

The orchestral concert of the Royal Academy of Music, given in the same hall on April 1st, was noteworthy as providing the first programme in England of Graun's Passion-Cantata, *Der Tod Jesu*. This work, which in Germany is held in high favour, was originally brought out at the Cathedral at Berlin in 1755, and is performed there every year. It contains some beautiful music, the choruses more especially revealing a measure of solemn dignity and pathetic feeling worthy of the theme. The performance, under Mr. Barnby, was highly creditable.

Mr. J. H. Bonawitz directed (at the Portman Rooms, on April 23rd) a concert-recital of his opera, *The Bride of Messina*, founded on Schiller's gloomy tragedy of that name. The music did not prove more interesting in character than that of the two operas by Mr. Bonawitz previously given in London. It was kindly received by a friendly audience, but failed to win the favourable opinion o connoisseurs.

Herr Hausmann gave a second violoncello recital at Princes' Hall on the 6th. A new Sonata in F major, Op. 99, for violoncello and pianoforte, by Brahms, was the chief feature of the programme. The opening movement (allegro vivace) and the second (adagio affettuoso) are exceedingly clever and interesting. The third movement, or scherzo (allegro passionato) is diffuse and over-lengthy. The finale, a rondo in the Hungarian style, is short and attractive. The work was interpreted by Messrs. Hausmann and Max Pauer. Another chamber composition fresh from the pen of Brahms was introduced on the 30th, at a concert given in Princes' Hall by Herr Kwast. This was a pianoforte Trio in C minor, Op. 101, which, thanks to its clearness of outline, concise treatment, and melodic grace, was immediately liked. It was adequately rendered by Herren Kwast, Deichmann, and Fuchs.

The first of a series of Wind-Instrument Concerts took place in the concert-rooms of the Royal Academy on the 22nd. In course of the series several compositions by Beethoven, Spohr, and Onslow for wind and stringed instruments were revived. One novelty worthy of mention was a "Trio Pathétique" for piano, clarinet, and bassoon, by Glinka. The executants included Messrs. Svendsen, Horton, Lazarus, Mann, and Wotton.

Offenbach's comic opera, *Madame Favart*, was revived at the Avenue Theatre on the 18th. Miss Florence St. John joined the company, appearing in her old *rôle* of the heroine, which, it will be remembered, first enabled her to win fame at the Strand in 1879. If her impersonation formed the great attraction of the earlier performance, it was more than ever such in that now under notice. As a matter of fact, St. John's charming embodiment, combined with a generally spirited ensemble and a gorgeous display of new costumes, sufficed to secure a considerable amount of success for the revival.

OBITUARY.—Robert Cocks (music publisher), London, 14th.

MAY.

Mr. Carl Rosa lost no time in introducing *Nordisa* to a London audience. Mr. Corder's opera was brought out at Drury Lane on the fourth night of the English season, Wednesday, May 4th, in the presence of a large audience. For reasons that have already been set forth, it failed to create anything like the enthusiasm which marked the Liverpool verdict (see page 11). The London public took up a severely critical attitude towards this opera. The first act, with its charming scenes of Norwegian life and bright, melodious music, pleased every one; but the change to the serious Wagnerian style of the second act was almost resented, and emphatically so was the dry tenor solo newly written for Mr. Barton McGuckin, which was omitted at the second performance. Nevertheless, the fine duet for Nordisa and her lover deserved a better fate; it is really beautiful music, and shows what Mr. Corder can do when not "writing down" to a stipulated level. The third act, which the composer was advised to rewrite, had only been slightly touched up, and proved to be very little stronger than when heard at Liverpool. Both musically and dramatically it formed an anti-climax, only redeemed by the melodic beauty and effectiveness of the ensembles. The descent of the avalanche at the end of the second act was a strikingly realistic piece of stage business, and made a considerable effect, although it could not make the fortune of the opera. The cast differed slightly from the original. Mr. Barton McGuckin replaced Mr. Edward Scovel as Count Oscar Lydal, but the ungrateful part did not suit him. Miss Dickerson now became the representative of Baroness Nymark. The other characters were distributed as

before. As Nordisa, Madame Julia Gaylord made a poetic and picturesque figure, and imparted strong feeling to her entire assumption. Madame Georgina Burns, thanks to her brilliant vocalisation and vivacious acting, scored a success as Minna. Mr. James Sauvage as Frederick, Mr. Max Eugene as Andreas Brand, and Mr. Aynsley Cook as Halvor, the innkeeper, acquitted themselves excellently. Mr. Goossens conducted the performance, and so far as the band and chorus were concerned, very little fault could be found. Mr. Corder was called before the curtain after each act.

Nordisa was subsequently repeated, with Mr. Scovel in his old part, and Miss Fanny Moody, the new soprano, in the title-*rôle*. It drew moderate houses, however, and was given only six times altogether. Among the popular operas performed during the early portion of the season may be mentioned *The Bohemian Girl* (Mr. Frank Celli reappearing with this company as the Count); *Mignon* and *Esmeralda*, with familiar casts, Mr. Goring Thomas's charming opera being performed on May 18th for the one-hundredth time; *Trovatore*, in which Signor Runcio, a well-known Italian tenor, made his English *début* as Manrico; and *Faust*, given first with Madame Marie Roze, and later on with Miss Amelia Groll as Marguerite. The new-comer, an American, made a favourable impression. She had had considerable experience on the Italian stage, and seemed well acquainted with the "business" of the dramatic art, if a shade too stiff and measured in her movements. Miss Groll's voice is of clear, sympathetic *timbre*, the chest and middle registers being exceedingly good. She made most effect in the dramatic scenes of *Faust*, and met altogether with a very encouraging reception.

Much interest was manifested in the revival of *Lohengrin* on May 25th. This opera, first given in English at Her Majesty's by the Carl Rosa troupe, was recently mounted again in the provinces with conspicuous success. At Drury Lane it derived further advantages from a new distribution of the *rôles*, new scenery, and fresh ideas of stage-management, the outcome being a highly meritorious and satisfying performance. The principal characters

were rendered with conspicuous intelligence, and if the singing was in certain instances inferior to the acting, there was at no time a sense of inadequacy. Madame Marie Roze has not the vocal physique for Elsa, but in appearance she presents a simply perfect ideal of the character, emphasised by facial play and gestures replete with poetic significance and charm. Mdlle. Tremelli, a contralto well known on the Italian stage, but a novice in English opera, was not in first-rate voice, and was heard to better advantage as Ortrud in subsequent performances. Mr. Barton McGuckin made a decided hit as Lohengrin. He bore himself right bravely as the noble Knight of the Grail, and declaimed his music with excellent emphasis and expression. Mr. Henry Pope has never done anything half so well as his impersonation of the King; Mr. Max Eugene was a capital Telramund, and Mr. James Sauvage acquitted himself satisfactorily as the Herald. Mr. Goossens conducted with praiseworthy zeal; his orchestra displayed both care and refinement, while the chorus won deserved laurels for an exceptionally intelligent and spirited share in the representation. The new *mise en scène* was very beautiful and artistic. Henceforward *Lohengrin* and *Carmen* became the most attractive operas of the Carl Rosa season. The former was given seven times in all, while Bizet's masterpiece was played on as many as nine occasions. On the 26th *The Marriage of Figaro* was revived, with a cast that presented no new features calling for record.

Mr. Mapleson's Italian campaign at Covent Garden terminated on May 7th, with a programme of excerpts from various operas, given for the benefit of the *impresario*. This included the fourth act of Meyerbeer's *L'Africaine*, with Madame Minnie Hauk as a picturesque Selika. The season will be remembered for the production of Bizet's *Leila* and the revival of Gounod's *Mireille*. Neither of these works is likely, however, to win permanent success in our midst. *Leila* is too weak, unequal, and lacking in originality. *Mireille*, a delicious pastoral opera, full of quaint, graceful melody and characteristic treatment, is only fit for one of those small theatres which are devoted exclusively to operas of the comic *genre*. As a matter of fact, the only real "draw" Mr.

Mapleson could boast was *Carmen*, and altogether his speculation must have been anything but profitable.

On May 24th the regular Italian season at Covent Garden began, under the direction of Signor Lago. During the interval that elapsed since Mr. Mapleson's departure the house had undergone a thorough cleaning. There was also more of the old "guinea-stall" air about the audience—not a crowded one, but at least of the calibre generally described as fashionable. *La Favorita* was the opera selected for the night, and if somewhat overdone during the preceding cheap season, it afforded two of the principal artists the chance of making their *rentrée* in characters well suited to them. Signor Gayarre displayed all his former excellences, whilst emphasising his well-known mannerisms of style as Fernando. He may have abused the use of the *mezza voce* and sung sharp in his high notes, but his rendering of "Spirito gentil" roused the wonted enthusiasm, even as his fine acting commanded unstinted admiration. Signor D'Andrade, the baritone who was so successful last season, renewed favourable opinions by a splendid performance as Alfonso XI. Signor Campello exhibited a capital bass voice and good method as Baldassare. The Leonora, Mdlle. Medea Mei, was a new dramatic mezzo-soprano, with a voice of limited compass, showing signs of hard work; still, an intelligent singer and thoroughly capable actress. The able conductor, Signor Bevignani, had an excellent band and chorus under his control, and altogether secured a smooth opening performance. On the second night *Rigoletto* was given, the *rôle* of the Duca being undertaken by M. Figner, a Russian tenor, who went through the part at short notice in very creditable style. He displayed a pleasant tenor voice when he did not force it. Miss Ella Russell, fresh from her newly gained Russian triumphs, made her re-entry as Gilda. Since the previous year she had developed a stronger physique and increased powers as an actress. Her voice, however, remained the same—a sweet, sympathetic organ, without much power, but resonant in *timbre* and extended in compass. Mdlle. Guercia made a pleasing Maddalena, and M. Devoyod was a splendid Rigoletto. On Saturday *Faust* was performed for the

rentrées of Madame Albani and Madame Scalchi, who both scored wonted successes in the parts with which they have long been associated. Signor Gayarre once more appeared as Faust, M. Devoyod made an admirable Valentine, and Signor Lorrain, who appeared for the first time as Mephistopheles, revealed vocal and dramatic qualities of a calibre that fully entitled him to his favourable reception. On this night the Prince and Princess of Wales paid their first visit this season to the Royal Italian Opera. Miss Ella Russell made her first appearance on the 31st in *Dinorah*, and impersonated the heroine of Meyerbeer's pastoral opera with a charm and earnestness that won for the effort entire acceptance. Miss Russell's resources enabled her to go through her task with facility and grace, her florid singing being marked by a neatness and certainty of execution almost as welcome in its way as the brilliant flights of vocalisation exhibited by some of her predecessors in the same part. Madame Scalchi had in her time done greater justice to the Goatherd's air, which escaped the customary encore. Signor Stagi, a light tenor, made a promising *début* as Corentino, and Signor D'Andrade imparted rare beauty of voice and expression to the music of Hoel.

The usual summer series of Richter Concerts started at St. James's Hall on May 2nd, with a familiar scheme, which drew a numerous audience. There was a manifest amelioration in the quality of the strings, and the Richter orchestra was now pronounced perfect in all respects. The Overture to *Die Meistersinger*, the Vorspiel to *Parsifal*, and Beethoven's Symphony in A, No. 7, were magnificently played. Items less frequently heard—Brahms's Variations on a theme by Haydn and Liszt's Hungarian Rhapsody in D, No. 3—were also finely interpreted under Dr. Richter's masterly guidance. Everything was applauded with enthusiasm, and the new season of these concerts (now managed by Mr. N. Vert) began most auspiciously. St. James's Hall was lighted by electricity for the first time on this occasion, and the change made in the course of the evening from gas to the electric light produced a novel and brilliant effect. On the 9th two additions were made to the repertory. The first, an Intermezzo, entitled "On the Waters"

from Dr. A. C. Mackenzie's Cantata, *Jason*, was heartily welcome, and made the effect to be expected of a charming and grateful piece deliciously played. The other, the Vorspiel to Goldmark's new Opera, *Merlin*, created a precisely opposite impression. It proved to be a mass of diluted Wagner—vague, incoherent, meaningless, uninteresting stuff, such as incompetent imitators of the Bayreuth master turn out by the yard, in the fond belief that they are perpetuating the spirit and handiwork of a great man. Beethoven's Overture "Die Weihe des Hauses" and Berlioz's Symphony "Harold en Italie" were splendidly performed under Dr. Richter, as were the instrumental portions of Wotan's "Abschied und Feuerzauber," in which Mr. Santley once again declaimed the utterances of the wearisome god.

On the 16th Dr. Richter brought forward, for the first time in this country, a set of MS. "Symphonic Variations" by Dvorák, written in September, 1877, before the Bohemian composer's fame had become European, and at the period when his genius was maturing under the influence of the orchestral masterpieces that he had been so long denied the privilege of studying or hearing. On a characteristic theme eighteen bars long, presented at the outset in four different forms, Dvorák has founded twenty-four Variations, adding thereto a Finale of considerable dimensions. Notwithstanding the fact that the first thirteen are in 2-4 time and in the same key—C major—these variations are so cleverly wrought, their melodic interest is so sustained, their contrasts of rhythm and colour are so effective, that no sense of tedium need be felt by the attentive listener. Dvorák seems to have gone on from one to another, as though revelling in his new-found mastery over the resources of the modern orchestra, and endeavouring vainly to exhaust the devices at his command. That he should occasionally suggest the style of this or that composer, was only natural under the circumstances; but his own individuality pervades the whole, as it has never failed to more or less distinguish everything emanating from Dvorák's pen. The work had been diligently studied under Dr. Richter's direction, and it was accorded a clear, truthful, and finished interpretation. The crowded audience

applauded heartily at the close of the performance. The rest of the scheme comprised Mendelssohn's *Ruy Blas* Overture, the Prelude to Act III. of *Die Meistersinger*, the Prelude and Closing Scene from *Tristan und Isolde*, and Beethoven's "little" Symphony in F (No. 8).

At the following Richter Concert (May 23rd) another important novelty was presented, viz., a long-promised symphony (in E, No. 7) by Anton Bruckner, which was to have been given the previous year. The score of this work is laid out on a scale of exceptional magnitude. More than double the ordinary number of brass instruments (excepting horns) are employed, and the four movements are of such dimensions that they altogether occupy a full hour in performance. But unfortunately the sole impression created by this elaborate and grandiloquent production is that its composer, being without inspiration or individuality, has borrowed his materials from Wagner, and reproduced them in an intensely exaggerated and pretentious form. In turn his admirer, friend, and disciple, Bruckner seems to have made up his mind that, as he could not approach Wagner in his own particular field, he would masquerade in the lion's skin elsewhere. Every feature in the imitation is grossly and absurdly overdone. Bruckner's orchestration glows, nay, positively coruscates, with colour laid on in huge patches. His prolixity of detail is carried to the utmost limit that patience can tolerate. His passion for mannerisms is so overwhelming that, as in an earlier symphony he wrote such a number of silent bars that it was designated the "Pause Symphony," so in this he has adopted the contrapuntal device of "inversion by contrary motion" with a persistency that would be wearisome were its use not already nullified by the complexity and confusion which it creates. Dr. Richter and his men took enormous pains with the symphony. The extra three trumpets, three trombones, three tubas, bass tuba, and contrabass tuba duly co-operated, and it may fairly be believed that the composer could not have desired a finer or noisier performance. The reception of the work was characterised by marked coldness. At this concert a curious thing occurred. Dr. Richter of his own accord repeated from beginning to end Brahms's "Aca-

demic" Overture, in consequence of a slip made in the first performance, through, as he subsequently explained to the audience, a mistake which he himself had committed. After this somewhat sensational incident came two excerpts from "Die Walküre," viz., the "Walkürenritt" and the love duet from the first act. In the latter the part of Sieglinde was sung by Miss Pauline Cramer, who, albeit at a disadvantage in singing English words, declaimed with freedom and intelligence. Mr. Edward Lloyd sang his share of the duet as before with glorious effect, and the instrumentation was beautifully rendered. The singers and Dr. Richter were recalled amid a perfect ovation. The hall was again crammed.

Notwithstanding an interesting programme, the audience at the fourth Philharmonic Concert (May 5th) was of moderate proportions, and so far the attendance showed a falling off from that of the preceding season. The Symphony in F by Hermann Goetz now played was new to the Philharmonic repertory, but had been made familiar to English amateurs by frequent hearings since its introduction at the Crystal Palace in April, 1879. The entire symphony was played with exceptional refinement, allied to great fire and energy. The marvellous tone and precision of the violins in the last portion of the adagio constituted a treat never to be forgotten. This performance, admirably conducted by Sir Arthur Sullivan, was greeted with loud and sustained applause. The band also distinguished itself in Dvorák's "Husitzká" Overture (first performed by this society in 1884) and Wagner's "Walkürenritt," which respectively opened and terminated the concert. Herr Schönberger made his *début* before a Philharmonic audience in Beethoven's C minor pianoforte Concerto. In some respects it was the most successful attempt this gifted but erratic young artist had made to grapple with one of the classic masterpieces. If not a perfect, it was unquestionably a capable and interesting performance. The accompaniments were played in irreproachable style, and at the conclusion of the work Herr Schönberger was loudly applauded. Madame Patey was the vocalist, and sang Gluck's "Che farò" and Sarti's arietta "Lungi dal caro bene." The principal novelty at the succeeding concert (May 19th) was a

"Roumanian" Suite for orchestra, Op. 18, composed expressly for the Philharmonic Society by Mr. F. Corder. In this work the composer has, to use his own words, "woven a series of more or less close imitations of Roumanian themes into four characteristic movements, or 'tone-pictures'—to use the more expressive German phrase—severally entitled 'A Rhapsody,' 'A Dance,' 'A Romance,' and 'Zingaresca.'" There is only a slight attempt at symphonic development in these pieces, the charm of which lies partly in "the barbaric beauty of the Roumanian national music," but greatly also in Mr. Corder's picturesque and effective instrumentation. The "Dance," a graceful, tripping movement, with a plaintive trio, may be said to form the scherzo, while the "Romance" is extremely quaint and characteristic. The "Rhapsody" and "Zingaresca" correspond more or less with the "Lassan" and "Frischka" of Liszt's Hungarian Rhapsodies. Mr. Corder conducted his work, and was warmly recalled at its conclusion. The concert opened with Mozart's "Jupiter" Symphony, in which transcendent masterpiece the Philharmonic orchestra rendered a good account of itself. Mozart also contributed to the scheme an aria, "Per questa bella mano," sung for the first time at these concerts by Mr. Santley. It was written in 1791 for Franz Gerl, the original Sarastro of the *Magic Flute*, with an *obbligato* for double-bass then played by a celebrated artist named Pischlberger, and now executed by Signor Bottesini. Neither the air nor the *obbligato* represents Mozart at his best, and, the calibre of the performers notwithstanding, the piece fell flat after the glorious finale of the "Jupiter." A fine rendering of Beethoven's E flat or "Emperor" concerto for pianoforte by that accomplished artist, Mdlle. Clotilde Kleeberg, elicited tumultuous tokens of approval. Mdlle. Kleeberg displayed the highest qualities of technique, together with a clear, intellectual grasp of her theme. Signor Bottesini exhibited his phenomenal powers in the Concertino in F sharp minor from his own pen; and a very long concert ended with the overture to *Die Meistersinger*. Sir Arthur Sullivan conducted, in his customary firm and intelligible manner.

After the remarkable success of the experiment made on May

Day, 1886, it was only natural that the Crystal Palace directors should again open their summer season with a grand choral performance on a Handel Festival scale. By the same reasoning, if Gounod's *Redemption* had proved to be satisfactorily adapted for rendering under these conditions, why not submit another popular modern work to a similar test? Hence the choice of Sir Arthur Sullivan's cantata, *The Golden Legend.* The event took place on Saturday afternoon, May 7th, and was a brilliant triumph for all concerned. An immense audience filled the vast area of the Centre Transept. Only four rehearsals (held at Exeter Hall) had been available for Mr. August Manns to train his superb body of 3,000 voices, yet they sang with a precision and delicacy, a careful observance of light and shade, a capacity for achieving *pianissimos* and *crescendos* that would have done credit to a choir of 300. To the trained ear, by now familiar with every note of Sullivan's charming work, it sounded positively marvellous to hear the unaccompanied Evening Hymn and the passage, "O pure in heart," sung with such refinement of tone and perfection of intonation. That the more massive numbers would create a vastly imposing effect was to have been anticipated, and the fine broad melody of the Epilogue came out with a grandeur never realised before. In short, the chorus fairly won its laurels, giving good cause for the enthusiasm evoked by its efforts. If the orchestra had less opportunity for display, it did its work none the less competently, even erring at times on the side of delicacy, considering the enormous space that had to be filled. Madame Albani, Madame Patey, and Mr. Edward Lloyd filled their original parts with their accustomed success, and Signor Foli, undertaking the music of Lucifer for the first time, contrived to make himself heard wonderfully well. Mr. Vaughan-Edwardes gave the few bars allotted to the Forester. How zealously and energetically Mr. Manns laboured to achieve such excellent results there is no need to describe. Enough that he seemed to inspire his forces, and that they responded to his beat with the same readiness and confidence as though *The Golden Legend* and August Manns had been fixtures at the last dozen Handel Festivals. He was recalled

after the cantata, and Sir Arthur Sullivan, on coming forward to respond to the applause, was made the hero of a rapturous ovation.

The Bach Choir, at its third and last concert, on May 17th, performed Berlioz's "Te Deum" and a choral setting of Milton's Ode "At a Solemn Music," written by Dr. C. Hubert H. Parry expressly for this concert. Bach was also represented in the scheme, his Suite in D orchestra, and the tenor solo with chorus, "O grief, now pants" (from the Passion Music) preceding the other works. The "Te Deum," one of Berlioz's most extraordinary compositions, was first introduced at the Crystal Palace in 1885. Its effects, save at two or three points, are by no means commensurate with its difficulties, which were surmounted by the Bach Choir with its wonted facility and intelligence. Mr. Edward Lloyd gave the tenor solo "Te ergo, quæsumus," excelling here no less than in his more familiar rendering of the Bach excerpt already mentioned. Dr. Parry's Ode proved to be a piece of sound, scholarly choral writing, full of broad contrapuntal effects, massive harmonies, and generally clear, vigorous treatment. Written almost throughout in eight parts, the composition forms an admirable example of the English school; while its straightforward diatonic themes, developed with skill and a careful regard for the character of the subject, render it a worthy musical setting of Milton's impressive lines. The work was sung by the choir *con amore*, and its clever orchestration received full justice. The audience, genuinely gratified, called Dr. Parry to the platform, and gave him a most cordial reception. Dr. Villiers Stanford conducted the entire concert with conspicuous ability.

On May 26th, at St. James's Hall, the London Musical Society gave a concert, at which the cantata composed by Beethoven in 1790, "in memoriam" of the Emperor Joseph II., was heard for the first time in England. It is written for solo, quartet, chorus, and orchestra, and consists of five numbers, the final chorus being a repetition of the opening one—a grave, majestic utterance, expressive of intense grief. Beethoven was only twenty when he wrote this cantata, but it already indicates the power and individuality of

the coming giant, and even anticipates more than one passage in *Fidelio*. It is far removed from the ordinary *pièce d'occasion*, and creates a desire to hear the second cantata, composed two years later, in commemoration of the death—not, as erroneously stated in the programme, the accession—of Francis II. Both these works had disappeared from view until copies were found, three years ago, in the possession of a Leipsic bookseller. The soprano music, which includes a lengthy recitative and air, was artistically sung by Miss Carlotta Elliot; and the vigorous bass solo had an intelligent interpreter in Mr. W. H. Brereton. The unimportant contralto and tenor work was ably fulfilled by Miss Lena Little and Mr. Harper Kearton. The magnificent chorus above referred to was sung with good intonation and emphasis. The orchestration, thoroughly Beethovenish in type, received entire justice, and Dr. Mackenzie conducted with infinite pains and skill. The programme further included Mr. Ebenezer Prout's Symphony in D (No. 4), Beethoven's "Choral Fantasia," and Cherubini's Fourth Mass.

A series of three chamber-music concerts were given at St. James's Hall on May 14th, 21st, and 28th, by Mr. W. Houston Collisson, under the title of "London Saturday Evening Concerts." This gentleman is a pianist, and his particular *forte* seems to be the art of accompanying, which he does with taste and facility allied to considerable sympathetic feeling. For the execution of a well-selected classical programme, Mr. Collisson had gathered round him such artists as Madame Valleria, Miss Agnes Zimmermann, Signor Bottesini, Signor Papini, M. Albert, Mr. Henry Guy, and Mr. Santley—a combination that might have been deemed a "safe draw" under fortunate conditions, apart from the low price of the subscription, viz., half a guinea for a stall for the three concerts. The conditions, however, were not fortunate. Saturday is never a popular night for chamber concerts in London, and to make matters worse, there was expectation of Socialist disturbances in the streets on the evening Mr. Collisson started his venture. Thus the room was nearly empty; and although the attendance improved at the subsequent concerts, the net result was scarcely good enough to justify a continuation of the experiment.

Another venture, of a somewhat different kind, attempted at the Prince of Wales's Theatre on the 11th, also met with little encouragement. This was a "musical matinée," with choral and orchestral accessories, the executants occupying the entire stage. Mr. Alfred Cellier's setting of *Gray's Elegy*, a cantata written for the Leeds Festival of 1883, and a most charming work, was the chief item in a much too lengthy programme. It was performed under the composer's direction, by the band and chorus, and (with one exception) the artists nightly taking part in *Dorothy*. Miss Marie Tempest, Miss Marian Ellis, Mr. Ben Davies, and Mr. Hayden Coffin did justice to the solos. Mr. Cellier met with a most gratifying reception, but neither on this nor the solitary occasion on which his work was repeated did the public respond in anything like adequate numbers.

At the third and last concert given by Henry Leslie's Choir on May 26th Madame Albani sang in Mendelssohn's "Hear my prayer" and other pieces. Mdlle. Antoinette Trebelli and Mr. Santley also sang; and Mr. Charles Hallé and Madame Norman-Néruda played. A pleasing part-song, entitled "Moonlight," by Mr. Eaton Faning, was the only new item in the programme.

The first of two orchestral concerts given by Madame Norman-Néruda took place at St. James's Hall on the 14th. The distinguished artist was heard in the Beethoven Concerto, a work in the rendering of which no other violinist of her sex can be said to approach her. An Adagio in E by Mozart and a Prelude in the same key by Bach enabled Madame Néruda's admirers to hear her in something fresh to themselves as well as—in London at least—to the soloist. She also played the Adagio and Rondo from Vieuxtemps's Concerto in E, therewith completing a series of masterly performances which it would be quite superfluous to describe. A competent orchestra, conducted by Mr. Charles Hallé, not only did justice to the accompaniment, but played a Symphony in D minor by Haydn and Nos. 9 and 10 of Dvorák's "Légendes," all of which were novelties. The symphony is in four movements, all short and intensely characteristic of Haydn, the gem being the Finale in D major, based upon three "syncopated" notes, which

run through the whole section as persistently as Beethoven's four "taps" in the first movement of the C minor Symphony.

Mr. Charles Wade's Grosvenor Gallery Concerts took place on May 4th, 11th, and 18th. At the first, Herr Gustav Holländer, a new violinist hailing from Cologne, played, and was much liked. A Quintet in B flat by Goldmark (said to be given for the first time in England) was performed at this concert. Miss Carlotta Elliot and Mr. Charles Wade sang, and Mr. William Ganz accompanied. At the second concert, Herr Schönberger played Chopin's Fantasia in F minor, and joined Herr Gustav Holländer in Grieg's charming Sonata in F. These artists were associated with Herr Hegyesi in Beethoven's B flat pianoforte Trio, the violoncellist making his mark also in a solo by Romberg. Miss Hope Glenn and Mr. Charles Wade were the vocalists. The principal item in the third programme was Saint-Saëns's pianoforte Trio in F.

Madäme Frickenhaus and Mr. Ludwig gave interesting chamber concerts at Princes' Hall on the 7th and 21st. Kiel's pianoforte Quartet in E, Op. 44, and Beethoven's String Quartet in F minor, Op. 95, were in the first programme; also Chopin's Andante Spianato and Polonaise, played by Madame Frickenhaus, and a Suite for violin and piano by Bargiel, in which she joined Mr. Ludwig.

Mr. Charles Hallé commenced his annual series of chamber music concerts at St. James's Hall, on Friday afternoon, May 13th. Among a small and select audience were the Princess of Wales and her eldest daughter. The programme opened with the new pianoforte Trio by Brahms, in C minor, Op. 101, introduced just before by Herr Kwast. Beautifully played by Mr. Hallé, Madame Norman-Néruda, and Signor Piatti, the work and the rendering alike conferred pleasure upon an audience not slow to acknowledge its satisfaction. Mr. Hallé won an old success over again in Schubert's C minor Sonata; and another great posthumous work, Beethoven's last quartet (in F), was finely interpreted by Madame Néruda, Messrs. L. Ries, Straus, and Piatti. The vocalist was Mr. Edward Lloyd, who sang "Adelaide" and a couple of songs

by Dvorák. At the second concert, on the 20th, a noteworthy item was the new piano and violin Sonata by Brahms, in A major, Op. 100. The predominating features of this sonata are grace, tenderness, dignity, and passion, with perhaps a lighter touch than usual of the rugged vigour so characteristic of Brahms. In short, it is a work bound to charm and interest even superficial hearers. Madame Norman-Néruda and Mr. Hallé were the executants, and their faultless performance elicited unstinted applause from a numerous audience, which again included the Princess of Wales.

Mr. Oscar Beringer gave his annual pianoforte recital at St. James's Hall, on the 18th. The scheme comprised Beethoven's thirty-two Variations in C minor, Chopin's Sonata in B minor, Op. 58 (finely played), and the pianoforte duet arrangement of Liszt's "Les Préludes," admirably played by Mr. Beringer and his clever pupil, Mr. Luigi Arditi. Another feature of the afternoon was Mr. Beringer's brilliant rendering of a series of Studies by various composers. Miss Lena Little sang.

At the first of M. Saint-Saëns's pianoforte recitals, given at St. James's Hall on the 21st, a numerous gathering welcomed the French composer on making his *rentrée* for the season. He began with a transcription of his own "Hymn to Victor Hugo," a somewhat grandiose composition, written for orchestra and choir. To this succeeded a Sonata in A for piano and violin by Gabriel Fauré, in which M. Saint-Saëns had as coadjutor M. Diaz Albertini, the young Spanish violinist. It was admirably interpreted by both executants, who later on played M. Saint-Saëns's fine Sonata in D minor, heard previously under the auspices of Mr. Otto Peiniger. The recital-giver's solos further included a series of small pieces by Rameau, Chopin, and Beethoven, and transcriptions of his own. He played with his accustomed brilliancy and *verve*, his efforts earning in every instance cordial recognition.

A so-called "grand spectacular opera" in two acts, entitled *A Romance of the Harem*, was played at the Kilburn Town Hall, for the first time, on the 28th. The libretto, from the pen of the

late Arthur Sketchley, deals with the somewhat curious adventures of a Sultan, who disguises himself as a Greek, and makes his way into the harem of one of his pashas, and runs off with one of the beauties whom he there discovers. As might be guessed, such a plot has its droll as well as its romantic features; but Mr. J. Parry Cole, the composer of the music, has treated his theme in all seriousness, endowing it with some flowing, tuneful melodies, a regular overture, a ballet, some clever concerted pieces and spirited choruses. The entertainment further included a comic operetta entitled *V. V.*, also composed by Mr. Parry Cole.

Mr. Gustav Ernest gave a concert at Princes' Hall on the 17th, when, among other compositions of his own, was performed a cantata called *Love's Conquest: a Village Idyll*, for soprano and tenor solo and chorus. At a second concert, on the 31st, another cantata, *The Convent Bells*, for female voices only, found equal acceptance. On the 25th the Westminster Orchestral Society gave a first public performance of an overture, "The Student of Salamanca," composed expressly for the society by Mr. Charles Stewart Macpherson. The programme of Mr. Otto Peiniger's violin recital on the 24th included a new Sonata for piano and violin, in E flat, by H. von Herzogenberg. At his sixth annual recital, on the 27th, Mr. Charlton T. Speer introduced a new pianoforte Suite by Mr. Walter Macfarren. There are three movements in the composition, which is tuneful and effective.

Mr. Kuhe's morning concert at the Royal Albert Hall on the 26th was rendered exceptionally interesting by the co-operation of Madame Adelina Patti, who now made her first appearance since her return from a brilliant tour in America. The tone of a certain section of the New York press might have prepared listeners for a deterioration in those phenomenal gifts whereof Adelina Patti has for a quarter of a century been the unique possessor; but not the slightest sign of falling off made itself perceptible. In richness and volume of tone, in purity and warmth of *timbre*, in ease and beauty of execution, the *diva's* voice and style were still matchless. She sang some of her best-known *morceaux* with incomparable grace, fluency, and charm;

nor did they fail, as the enthusiasm of the assembled thousands clearly testified, to exercise the old irresistible effect. In addition to Madame Patti, several popular singers appeared at Mr. Kuhe's concert. One artist, Miss Alice Gomes, not so well known in our concert-rooms, made a very good impression by her delivery of "Fac ut portem," from Rossini's "Sabat Mater," and had to sing an encore.

OBITUARY.—Julian Adams (conductor), Eastbourne, 10th.

JUNE.

The month of Queen Victoria's Jubilee was busy with operatic enterprises. "Carried forward" from May were the Carl Rosa season at Drury Lane and the Royal Italian Opera season at Covent Garden, whereof the former terminated on June 11th. Two days later Mr. Augustus Harris inaugurated a series of Italian Opera performances at his own National Theatre; and meanwhile Mr. Mapleson had renewed operations at his favourite old *locale*, Her Majesty's.

Next to be noted in the progress of events at Covent Garden was a representation of *Lucrezia Borgia* on June 2nd. In the title-*rôle* Madame de Cepeda showed that time was dealing harshly with her voice. Her intonation was also at fault, but in this respect she was no worse than her companions, Signor Gayarre and Signor Lorrain. The first really full house of the season was attracted on the 4th for the *rentrée* of Madame Albani; she sang in *Lucia* for the first time for five years. Her superb vocalisation in the "Mad Scene" elicited thunders of applause, and fairly demonstrated that whilst the dramatic qualities of this artist had been constantly augmenting, her abilities as a florid singer had not deteriorated. In the following week Verdi's *Un Ballo in Maschera* was the only fresh opera given. It was performed in a style that reflected credit on Signor Lago's establishment. Signor Gayarre, as Riccardo, was not only in his best voice, but used his fine resources without so much of the exaggeration which so often disfigures his efforts. Another splendid performance was Signor D'Andrade's Renato. Madame De Cepeda made, as in the past, a dramatically perfect Amelia; while a new contralto, Mdlle. Di Spagna, won favour as the sorceress, Ulrica. The Oscar was Madame Giulia

Valda, who once more commanded entire approval in the part, singing and acting it admirably.

On the 13th a revival of *Lohengrin*, with Madame Albani as the heroine, attracted a crowded audience. Wagner's opera was powerfully cast, for besides Madame Albani as Elsa, Signor Gayarre appeared as Lohengrin, Signor D'Andrade as Telramundo, and Madame De Cepeda for the first time as Ortruda, with Signor Lorrain as the King, and Signor Povoleri as the Herald. *Ernani* was given on the 16th, with Madame Giulia Valda as Elvira, Signor Figner as Ernani, Signor D'Andrade as Don Carlos, and Signor Campello as Don Silva. In *Traviata*, on the 18th, Madame Albani again earned a triumph; but her Alfredo, a new tenor, Signor Spadi, was unsuccessful. A week later Mdlle. Sandra, a Russian prima donna, made her *début* at Covent Garden as Valentina in *Les Huguenots*, but did not possess the necessary physique for her arduous *rôle*. Miss Ella Russell sang the florid music of Marguerite de Valois for the first time here; Madame Scalchi made her accustomed success in the part of Urbano; Signor Gayarre was at his best as Raoul di Nangis; Signor Devoyod made a first-rate De Nevers; Signor Lorrain's St. Bris was much praised; and Signor Campello's Marcel might have passed muster had he not played such extraordinary vagaries with the time. The rendering of *Guillaume Tell* on the 28th was not wholly satisfactory. M. Devoyod, undertaking the title-*rôle* for the first time here, proved himself an admirable exponent of the character. But his companions, one and all, left something to be desired. Miss Ella Russell gave the impression that the music of Mathilde was not suited to her. M. Prévost, a French tenor of considerable experience, made a moderately successful *début* in the part of Arnold. His voice is thin and not particularly sympathetic in *timbre;* he has an easy command of head notes up to the C in *alt*, together with an apparently unlimited, but not invariably pleasant *falsetto*. M. Prévost certainly proved himself a capital actor. Mdlle. Ponti, another new-comer, appeared as Jemmy, and displayed a pretty voice, but not sufficient power to make herself heard in the ensembles. A good all-round representation was that

of Bellini's *I Puritani* on the 30th, with Madame Albani, Signor Gayarre, Signor D'Andrade, and Signor Lorrain in the principal parts. The whole of the performances above recorded were conducted by Signor Bevignani.

With only one intervening day between the Drury Lane English and Italian seasons—and that a Sunday—Mr. Augustus Harris cannot be said to have given himself much time to "put his house in order." Nevertheless, by the time the doors opened on the night of June 13th everything was in readiness, both before and behind the curtain. The stalls extended over the entire floor of the auditorium, and were approachable by no less than five entrances, including one opening directly from the Rotunda. Drury Lane has rarely looked brighter or contained a more brilliant audience than on the inaugural night of Mr. Harris's operatic campaign, among those present being the Princess of Wales and Prince Albert Victor. The opera chosen for the occasion was Verdi's *Aida*, and it was given in a manner that amply verified the manager's announcement that he meant to put Italian opera on the stage with no ordinary completeness and care. The new *chef d'orchestre*, Signor Luigi Mancinelli, was warmly greeted; the fame of the Italian conductor had preceded him, and ere long he proved himself amply worthy of it. When the curtain was raised for the usual performance of the National Anthem, it disclosed in the centre of the stage a statue of the Queen, with the chorus standing on either hand, their costumes almost concealed by a line of fair Beefeaters in the traditional red dresses. The performance of Verdi's penultimate opera served to introduce no fewer than four *débutants*, viz., Madame Kupfer-Berger (Aïda), Mdlle. Fabbri (Amneris), M. Jean de Reszke (Radamès), and Signor Francesco Navarrini (Ramfis); the remainder of the cast comprising the original Amonasro, Signor Pandolfini, and Signor Miranda as the King. The success of Madame Kupfer-Berger was not unequivocal. A quality that had lost its freshness and a decided *vibrato* detracted from the charm of the powerful organ possessed by this *soprano drammatica*, and it was not until the third act that the audience gave her much evidence of approval.

In her air, "O cieli azzuri," she sang with intense feeling, and in the succeeding duets exhibited declamatory gifts of the highest order. As Amneris Mdlle. Guerrina Fabbri created a favourable impression. Her voice is a genuine contralto, and if somewhat tremulous, is powerful and well under control. As an actress, Mdlle. Fabbri showed herself capable, in the last act, of expressing deep tragic feeling. M. Jean de Reszke's splendid talents, both as singer and actor, enabled him to earn an immediate triumph. This truly great artist once sang as a baritone, but his voice is now unmistakably a *tenore robusto*. His high notes, produced with ease and always in perfect tune, are of magnificent quality and resonant as a bell. He sings without a suspicion of the *tremolo*, uses the *mezza voce* with moderation, declaims with splendid vigour, and phrases with a purity and nobility of expression that never fail to impress. Signor Pandolfini achieved an oft-repeated success in his original character, and Signor Navarrini displayed a voice of stupendous power and fine quality. A band and chorus of exceptional excellence did their work irreproachably, and Signor Mancinelli exhibited all the masterly skill of a born operatic conductor. The beauty of the new *mise en scène*, the richness and accuracy of the costumes, the elegance of the ballet, the gorgeousness of the processions, and the wonderful attention to detail observable throughout the representation elicited unstinted admiration and praise.

This remarkably successful initial performance was followed by a nightly series of popular operas, all placed upon the Drury Lane stage with most commendable care and efficiency; being distinguished not only by a rare liberality in the mounting, but by the improving touches of a stage-manager courageous enough to sweep away the more absurd anachronisms that disfigure the traditions of Italian opera, and capable of replacing them with artistic and appropriate ideas of his own. Unfortunately Mr. Harris, not being as yet identified in the minds of the public with the highest interests of Italian lyric art, did not reap any pecuniary reward for his pains. On the contrary, he lost a considerable sum of money. Not until the latter half of his season did

opera-lovers come freely forward to support the new *impresario*. During the earlier weeks, Drury Lane, save on an occasional night, was by no means well filled. At the same time, each successive representation was gradually and surely adding to the *prestige* which the events of this season were destined to build up. On the second night *Traviata* presented a familiar Violetta in Madame Nordica, and a still more familiar Germont in Signor Del Puente; both, however, were differently dressed to usual, the heroine being attired in a costume of the same period as those worn by the other persons in the opera, while Alfredo's father for once appeared in a coloured dress, instead of the customary suit of black. Both artists sang well, and a *succès d'estime* was won by Signor De Lucia, a new light tenor. *Rigoletto* and *Norma* followed. In the former of these two works, Signor Battistini, an Italian baritone with a fine, sympathetic voice, made a hit as the Jester; but a new soprano, Mdlle. Toresella, displayed less charm than facility as Gilda. In Bellini's opera, Mdlle. Borelli, a prima donna who had seen her best days some years ago, was a far from satisfactory Norma, and her *début* must certainly not be described as successful. On the other hand, Miss Marie Engle made a charming Adalgisa, Signor Runcio was an acceptable Pollione, and Signor Navarrini a superb Oroveso. An interesting performance of *Don Giovanni* brought the opening week to a worthy termination. Two operatic favourites made their first appearance at Drury Lane on this occasion, in characters with which they had often been associated before. Madame Minnie Hauk is a sprightly and attractive Zerlina, and knows how to interpret both the *rôle* and the music with the necessary combination of simplicity, archness, and grace. A better part than Don Giovanni for the *rentrée* of M. Maurel could not have been selected. It shows him off to the highest advantage, both as actor and singer. Madame Nordica sang well as Donna Elvira; but as much could not be said for Mdlle. Borelli's vocalism in the part of Donna Anna. The opera was beautifully mounted, the scenery and dresses being nearly all new.

The *début* on June 20th of Mdlle. Sigrid Arnoldson (a youthful

prima donna and a native of Stockholm) in *Il Barbiere di Siviglia* was a legitimate and triumphant success, won without fuss or flourish of any kind, simply on the strength of the artist's merits. Although only twenty years of age, Mdlle. Arnoldson's powers proved already to be of a very high order. Excellent training under Madame Padilla-Artôt and the late Maurice Strakosch had enabled her to acquire complete control over a very beautiful voice—one of those sweet, rich, penetrating sopranos, perfectly pure in tone and even in quality, that are so rarely to be heard. Her singing as Rosina positively electrified the house. For once the term "Swedish Nightingale," unjustly employed for others besides Jenny Lind and Christine Nilsson, had not been bestowed without good reason. But Mdlle. Arnoldson fascinated by something more than her facile warbling of Rossini's melodies. Her prepossessing looks, her graceful carriage, her vivacious and intelligent acting, her coquettish humour—all helped to complete the conquest of a critical audience, and win instant favour for the *débutante.* Every character was in thoroughly capable hands, while in the case of a Basilio such as M. Edouard de Reszke, who was heartily welcomed on making his reappearance, the use of a stronger adjective than "capable" is warranted; this artist was simply splendid. On Tuesday, June 21st (Jubilee Day), Drury Lane was closed, and on the following night *Lohengrin* was given. M. Jean de Reszke, in all respects an ideal Lohengrin, used his magnificent voice with the ability of a consummate artist and acted grandly. His equally gifted brother, Edouard de Reszke, made the most of his opportunities as the King, imparting notable dignity of phrasing and beauty of voice to the famous prayer in Act I. The music of the Herald was delivered with phenomenal power and sonority by Signor Navarrini; his singing was a real *tour de force.* Signor Battistini was an excellent Telramundo, and Madame Tremelli's Ortruda was a great improvement on her performance in the same part with the Carl Rosa Company. The Elsa was Madame Kupfer-Berger, who, despite her vocal shortcomings, again proved herself a gifted and conscientious artist; her declamation was throughout instinct with dramatic feeling, and

her acting replete with significance. With a band and chorus that he could rely upon, Signor Mancinelli did not find it difficult to secure a good all-round interpretation of a work which he had at his finger-ends.

On the 25th Gounod's *Faust* was given at Drury Lane with the Walpurgis Night Act for the first time in this country. The new act follows after the fourth act, and opens on the Brocken, whither Mephistopheles leads Faust by the quivering light of *feux follets*. Suddenly, at the demon's command, the dark scene changes to a fantastic semi-Egyptian palace, and here a superb ballet takes place. The costumes in this scene were of exquisite beauty, the harmonies of colour being peculiarly delicate. There were three *premières danseuses*, and each in turn danced a *pas de fascination*, the whole winding up with a delirious *finale*, admirably arranged by Madame Katti Lanner, who knew how to adapt her materials to Gounod's charming ballet-music with the best possible effect. Jean de Reszke as Faust, Maurel as Valentine, and Edouard de Reszke as Mephistopheles were simply unsurpassable. Each looking his character to the life, each a perfect singer and actor, the effect these artists created was such as opera-goers can rarely hope to experience. Their airs were rapturously applauded, and when all three sang together in the duel trio the house fairly "rose at" them. Madame Nordica was alike seen and heard to exceptional advantage as Marguerite ; while Mdlle. Fabbri (Siebel and Mdlle. Desvignes (Marta) completed the cast of a memorable representation. On the 27th, in *Lucia*, Mdlle. Elvira Gambogi made her first appearance on the operatic stage, and was favourably received by a sympathetic audience. As an actress she proved quite a novice, but exhibited a pleasing voice and artistic vocalisation. *Carmen* was given on the 30th, with Madame Minnie Hauk Signor Runcio, and Signor del Puente in their old parts, and Miss Marie Engle for the first time as Micaela. This and certain of the lighter operas given during the season were ably conducted by Mr. Alberto Randegger.

Mr. J. H. Mapleson opened his second season of Italian Opera at theatre prices at Her Majesty's Theatre, on Saturday, June 4th.

Lucia di Lammermoor was put up, and the attendance both now and on subsequent nights was bad. *Lucia* was given in an extremely creditable manner, a *débutante*, Mdlle. Jenny Broch, exhibiting in the title-*rôle* good vocal gifts, natural as well as artistic. Even better was the rendering of *Faust* on the second night, when Madame Trebelli made her *rentrée* as Siebel and met with a tremendous reception. A host in herself, the distinguished contralto seemed in as good voice as ever, and played her old part with the same grace and charm as at any time these four-and-twenty years. A new tenor, Signor Oxilia, appeared as Faust, but neither in voice nor style was he wholly satisfactory. On the other hand, Signor Abramoff, also a new-comer, created a favourable impression as Mephistopheles. He displayed a resonant and agreeable voice, sang with admirable emphasis, and acted in forcible, intelligent fashion. Signor Logheder again officiated as conductor, and his band and chorus were of much the same calibre as those he directed during the cheap season at Covent Garden.

A slipshod performance of *Carmen*, with Madame Trebelli as the heroine, was given on the 8th, but after the following night the house was closed, and for a fortnight no performances took place. On Saturday, the 25th, Mr. Mapleson reopened with *Fidelio*, Signor Arditi succeeding to his old post of conductor. The part of Leonora was undertaken by Mdlle. Lilli Lehmann, a gifted and conscientious artist, whose reputation and powers have made a considerable advance since she sang here in 1882. Her delivery of the "Invocation to Hope" was a fine piece of singing, full of deep tragic intensity, and eminently deserved the enthusiastic plaudits and recalls which it evoked. Madame Sinico and Signor Rinaldini appeared as Marcellina and Jacquino. Signor Novara made a first-rate Rocco, filling his arduous *rôle* like a thorough artist. Signor De Anna declaimed the music of Don Pizarro with sonorous effect, and M. Caylus made an efficient Florestano. The "Leonora" Overture, spiritedly played, was applauded with much warmth, the audience being particularly demonstrative all through the evening. In the following week the ball was kept rolling with *Carmen* (Madame Trebelli) on Monday; *Faust*, familiarly cast, on

Tuesday; and *Fidelio* again on Wednesday; Mdlle. Lilli Lehmann repeating her fine impersonation in the last-named opera with a new Florestano, M. Paul Kalisch, a tenor of experience, whose voice is worn out. On Thursday (June 30th) Boïto's *Mefistofele* was mounted for the *début* of Mdlle. Gina Oselio, a capable young artist, whose assumption of the dual *rôles* of Marguerite and Helen of Troy revealed considerable promise. With the exception of Madame Trebelli, who was fortunately available to repeat her share in the original performance of Boïto's opera at this theatre, the cast boasted no other feature of particular merit. Signor Oxilia made a moderate Faust, and Signor Abramoff an unsatisfactory Mefistofele.

Apart from Opera, the great event of this busy month was the first appearance in London, on the 9th, of the juvenile Polish pianist, Master Josef Hofmann. The fame of this remarkable prodigy had preceded him, and his *début* at a recital at Princes' Hall excited considerable curiosity among musicians. But the stir thereby created was as nothing to the sensation that arose when the fact was grasped by the public that Hofmann was not an "infant phenomenon" of the ordinary type, but a boy of truly wonderful artistic development—a pianist of ten, possessing powers that might evoke admiration for a player of double his years. Well might calm, experienced critics burst forth with unbounded eulogies after listening to the performance of this gifted genius. He was instantly put down as the greatest marvel of his class that our age had seen, if not, indeed, the greatest that ever lived. He has been compared with Mozart. Well, that comparison is unjust to Hofmann, unless to equal gifts of musical precocity and instinct be added an executive capacity equivalent to the development that has taken place in pianoforte-playing in the last hundred years. It may be honestly doubted whether Mozart at the same age could have played on the harpsichord music as difficult as that which young Hofmann plays on the piano now. The neatness of his scale and passage playing, the accuracy and facility of his mechanism, his entire mastery over the keyboard so far as his little hands would permit (and at this time he could barely stretch an octave),

were simply astounding. His touch is clear, elastic, and crisp, and the purity and volume of the tone which it elicits indicate a wrist-power as remarkable as it is well-balanced. That the boy possesses musical feeling in an uncommon degree was made evident by the natural charm of his phrasing and his caressing touch of the keys in *cantabile* passages, apart from the melodic grace of his own little compositions and the spontaneous ease with which he improvised on given themes. The programmes of Josef Hofmann's early recitals included short pieces by various masters, and also duets for two pianos, in which he was assisted by his father, a professor of the Warsaw Conservatoire, who has alone directed his training and studies. As already hinted, Josef Hofmann's triumphs after his first appearance constituted a prominent feature in the musical history of the season. The boy became a regular "lion," and at each succeeding recital a denser crowd gathered to hear him, wondering more and more at the childish simplicity of his manner and the remarkable nature of his powers.

The sixth Philharmonic Concert, on June 9th, at St. James's Hall, was attended by a crowded audience. The novelty of the evening was a setting of portions of Byron's "Prayer of Nature" as a *scena* for tenor, by Mr. Alberto Randegger. Melodiously written for the voice, admirably orchestrated, and sung with rare expression by Mr. Edward Lloyd, the piece met with an extremely favourable reception. Spohr's Symphony in C minor, No. 3, Beethoven's "Leonora" Overture, No. 3, and Weber's *Euryanthe* Overture were finely played, under Sir Arthur Sullivan's watchful guidance. Miss Fanny Davies played with her wonted refinement and charm Sterndale Bennett's Caprice in E, one of Mendelssohn's "Lieder ohne Worte," and a "Novellette" by Schumann; while Mdlle. Marianne Eissler, a clever young violinist, was heard to advantage in the "Fantasia Appassionata" of Vieuxtemps. Miss Ella Russell sang the "Shadow Song" from *Dinorah*, and joined Mr. Lloyd in a duet from Gounod's *Roméo et Juliette*. A diversified programme was put forward for the first morning concert given by the society, on the 15th, and the attendance,

considering the torrid character of the weather, was large. An Overture, written years ago by Sir George Macfarren, to a well-nigh forgotten opera on the subject of *Kenilworth*, was played for the first time, and proved to be a spirited and brightly scored, if thoroughly old-fashioned composition. The orchestra was also heard in Haydn's Symphony in C (No. 1, Salomon set), Schumann's Overture, Scherzo, and Finale, and Weber's *Oberon* Overture; obtaining well-merited laurels in each of these works. M. Camille Saint-Saëns gave an exquisitely refined rendering of Mozart's Pianoforte Concerto in E flat. The cadenzas in the first and last movements were, according to his usual custom, improvised by the gifted player, who distinguished himself here and throughout by a reverent regard for the spirit and intention of the composer. M. Saint-Saëns was loudly recalled to the platform. Miss Nettie Carpenter, a clever young violinist, made her *début* before a Philharmonic audience, executing in brilliant style the Introduction and Rondo from Vieuxtemps's first concerto. The vocalist, Miss Nordica, also earned warm recognition in both her solos, "Questi affetti," from Spohr's *Faust*, and "Deh! vieni," from *Le Nozze*. Curiously enough, the accompaniments to the former piece were not to be found among the band parts of Spohr's opera in the possession of the Philharmonic Society, and the singer had to sing the dry but difficult air to a pianoforte rendering tastefully executed by Mr. Frederic Cliffe.

The attraction that drew an overwhelming crowd to the last Philharmonic Concert on Saturday afternoon, June 25th, was Josef Hofmann, who had been announced to perform with orchestra for the first time in London. Musical professors and connoisseurs were there in force; distinguished amateurs abounded; and among the illustrious personages present were the (then) Crown Prince and Princess of Germany and their daughters, the Duchess of Albany, and the Grand Duchess Serge of Russia. The work selected for the occasion was Beethoven's pianoforte Concerto in C, No. 1. And right well did the little fellow acquit himself of his exacting task. The calm, collected way in which he set about it, the ease with which he vanquished every difficulty that the work presents, the

rare musical feeling and intelligence that marked his playing throughout, excited the utmost admiration mingled with wonder. In a word, he did not play like a boy at all, but like a matured artist. After the applause and the recalls had ended, the Crown Princess requested Sir Arthur Sullivan to bring Master Hofmann to her, and for a few minutes the boy remained in conversation with the Royal party. The programme was in every respect an attractive one. Madame Albani, Madame Nordica, and Mr. Lloyd were the vocalists; while Mendelssohn's "Italian" Symphony, with Weber's "Jubilee" Overture and Sullivan's "Ouvertura di Ballo," helped to make up a genuinely popular selection. The season now ended resulted in a deficit, and a slight call had to be made upon the guarantors. Later on, Sir Arthur Sullivan resigned the conductorship of the Philharmonic Society, and the post was undertaken by Mr. Frederic H. Cowen.

The production of a new Symphony in F, by Dr. C. Hubert Parry, for the first time in London, imparted special interest to the Richter Concert of June 6th. The work was not, strictly speaking, new. It was played once by the Cambridge Musical Society, on June 12th, 1883; but the composer, not being then content with his work, withdrew it, and entirely remodelled the first and last movements and revised the other two. More important in dimensions and more elevated in aim, but scarcely less lucid in plan and construction, than his charming Suite written for the Gloucester Festival, this symphony did not stand in need of a "programme" in order to aid in its comprehension. However, the composer seems to have regarded some such idea as indispensable, and he explains that he has herein recorded "the impressions, feelings, and experiences of a young man during the period of his undergraduateship at Cambridge." The Introduction is said to bring us "face to face with the novel sensations and high aspirations which an undergraduate feels" in his transformation from a schoolboy to a University man. The Allegro is described as an illustration of the "jollity of University life." It is a spirited movement certainly, and in a measure its polyphonic character might be considered analogous to the intricacy of mathematical problems. But Dr.

Parry's melodies are suave and dignified, and even when his turmoil is at its loudest the prevailing tone is one of serious dignity rather than "jollity." The Scherzo, which comes next, does not represent life at the University at all, but "rustic merry-making at a harvest festival during the long vacation, with (in the Trio) not a little serious flirtation in a corner." So much a lively, well-contrasted movement may very well accomplish. The Andante, again, embodies "our hero's first real passion and ardent love-making;" and the impassioned feeling that pervades the entire section undoubtedly fulfils the composer's intention. The Finale is intended to realise the delight of the full-blown graduate and his "grand resolves for the future;" but it must be confessed that in the music there seems nothing particularly rollicking about the delight or solemn about the resolves. Summing up Dr. Parry's symphony without reference to its "programme," it may be declared an interesting, clever, musicianly work. Individuality it may not boast; indeed, the sources whence the composer has obtained his inspiration are at times only too apparent; but in vigour of treatment, power of development, and variety of instrumentation the symphony reveals a master hand. It received full justice at the hands of Dr. Richter and his splendid orchestra, and at the conclusion Dr. Parry was summoned to the platform amid rapturous applause. The other items of the concert were Berlioz's Overture to *Benvenuto Cellini;* Dvorák's fine "Symphonic Variations;" Liszt's symphonic poem "Hungaria;" and Sachs's monologue from Act III. of *Die Meistersinger* and Wolfram's air from *Tannhäuser,* both sung by Mr. Santley.

The Symphony in F (No. 5), by Mr. F. H. Cowen, performed at the Richter Concert of the 13th, had, like the work just noticed, been composed for and first played by the Cambridge Musical Society. It will be worth while to record here the concert (June 9th) at which that earlier performance took place, inasmuch as on the same occasion, in addition to the new symphony (given under Mr. Cowen's direction), Dr. J. F. Bridge conducted his fine hymn "Rock of Ages;" Dr. A. C. Mackenzie conducted his violin concerto, the solo in which was executed by Mr. R. Gompertz; Dr

Stanford conducted a spirited performance of his choral ballad "The Revenge;" and a graceful and melodious Suite de Ballet for orchestra, by Mr. A. Goring Thomas, was heard for the first time. The London performance of Mr. Cowen's Fifth Symphony was directed by Dr. Richter, the favourable Cambridge verdict being then emphatically endorsed by a large audience. It may be regarded as worthy of the composer of the Scandinavian." The Introduction is brief, and contains some anticipatory matter. The principal subject of the opening Allegro, in 6-8 measure, is a plaintive theme, singularly well adapted for "metamorphosis" and development, being of great importance, not only for these purposes, but for the distinctive character which it imparts to the entire movement. Another prominent theme (used again in the Finale) is an episode that follows the second subject; it is a bright and thoroughly Cowenesque phrase in "thirds," suggestive, as is much in this symphony, of the composer's Scandinavian style. This Allegro is thoroughly orthodox in form, firm and lucid in outline, varied in treatment, and developed with rare mastery and spirit. The Allegretto *quasi* Allegro (2-4, B flat major) which succeeds cannot properly be termed a Scherzo; it is rather an Intermezzo. But call it what you will, it is a gem, one of Mr. Cowen's daintiest and happiest efforts, full of tripping melody and scored for the "wood-wind" in his lightest and most delicate manner. This delicious movement narrowly escaped an encore both at Cambridge and at St. James's Hall. Next comes a Lento, in 3-4 time and the key of D major. It is romantic in character and strongly tinged with melancholy, working up in the middle section to intense passionate feeling. The Finale (allegro con fuoco, in F minor, with *coda* in the major key) contains interesting material, treated cleverly and not at too great a length. On the whole, this is a work to listen to with pleasure and to desire further knowledge of. It may be mentioned that, Mr. Cowen having associated no "programme" with his symphony, the able writer of the Richter Concert Analytical Remarks insisted on inventing one for him. It was a pity, however, that "C. A. B." could not hit upon a less commonplace, unpoetical subject than "The Weather." This mistake was hardly

likely to be perpetuated. At the close of an irreproachable performance the composer was twice called to the platform amid general applause. Dvorák's Scherzo Capriccioso (Op. 66), Liszt's Hungarian Rhapsody in D (No. 2), the "Charfreitags-Zauber" music from *Parsifal*, and Haydn's "Military" Symphony completed the selection.

The programme of the seventh Richter Concert (June 20th) began with an appropriate *pièce d'occasion*, to wit, Weber's "Jubilee" Overture, this being followed by Mendelssohn's "Scotch" Symphony, Beethoven's "Leonora" Overture (No. 3), the "Siegfried-Idyll," and Walther's Prize and Trial Songs, from *Die Meistersinger*, sung by Mr. Edward Lloyd. On June 27th, for the third time in this month, Dr. Hans Richter introduced a new symphony by an English composer. The present work was from the pen of Dr. C. Villiers Stanford, who wrote the first movement in the summer of 1886, and the remaining three in the following spring. It is known as "The Irish" Symphony, and for that designation its character affords abundant ground. Classical form and national style are here to be found in the closest union. An Irishman by birth, and thoroughly versed in the modes of structure peculiar to Irish melody, Dr. Stanford has found no difficulty in imparting a distinctive national flavour to his themes; while, to still more strengthen his "local colour," he employs, in three or four instances, actual Irish airs. The latter are not to be found in the opening Allegro, which fine movement (in F minor) starts with a broad, dignified subject, given out in unison, and proclaiming at once the presence of a plaintive yet vigorous sentiment. In good contrast to this is the suaver melody of the second subject, in the relative major key. The Irish character of both themes is as unmistakable as that rugged Brahms-like boldness of treatment which invariably marks our composer's method, alike as regards his development of material and employment of daring orchestral devices. To this striking and elaborate movement succeeds what is virtually the Scherzo of the Symphony; it is a "Hop-jig" pure and simple, as bright and joyous as any that Paddy could desire to step and wield a shillelagh to, interrupted by a tuneful trio that

might well give him time to stop and take breath before winding up with a repetition of his merry dance. The slow movement (andante con moto) commences with a harp prelude, in imitation of one known to Irish harpists as "Try if it's in tune." The principal subject is original, but strongly tinged with the melancholy colour characteristic of Irish melody. In the alternative section a phrase of four notes, known as the "Lament of the Sons of Usnach," constantly reiterated, forms the counter-subject to a series of melodic passages. Dr. Stanford's slow movement is unquestionably a refined and lofty exposition of musical feeling. The Finale is in some respects the finest portion of the work. It is in rondo form, and chiefly based upon the themes of two old Irish airs, "Remember the glories of Brian the Brave," and "Let Erin remember the days of old." The animated spirit of the former and the stirring grandeur of the latter are brought into relief with magnificent effect. As he approaches the end of his task, the composer brings to bear with increasing power the full resources of the modern orchestra, reaching a climax of imposing strength in the coda, for which the grand old air "Let Erin remember" serves as a noble and impressive subject. The vigour and sustained energy of the entire Finale are irresistible, and the movement forms a worthy ending to a work over which England and the sister isle, for once sinking all points of difference, may be content to shake hands in mutual congratulation. Dr. Richter conducted the performance, which did justice to the symphony and honour to the players. The audience took an early opportunity of expressing its satisfaction, for Dr. Stanford was compelled to come upon the platform after the Scherzo. At the end he had to come forward twice, in response to a continued ovation. The rest of the scheme comprised Schumann's "Manfred" Overture, a selection from *Der Ring des Nibelungen*, aad Mozart's "Parisian" Symphony.

The Jubilee celebrations held this month had a serious effect upon the attendance at almost every species of musical entertainment, and that effect was in no instance more marked than at the Festival which took place at the Crystal Palace on the 22nd in

honour of the self-same glorious event. Despite all the attractions of a grand choral concert on the Handel Orchestra, the centre transept was not half filled. The programme opened with a "Jubilee Ode," expressly written by Mr. Joseph Bennett, and composed by Dr. A. C. Mackenzie. Mr. Bennett's verses breathe a spirit of loyal devotion and patriotic pride, without the employment of either fulsome or exaggerated language. In them the virtues and triumphs of our Gracious Sovereign are ardently extolled, and the various races and peoples that prosper under her beneficent rule passed under review. Dr. Mackenzie for his part adopts throughout a breadth and clearness of outline and simplicity of detail well in accord with the nature of his subject. The opening chorus, "For fifty years our Queen," affords an apt illustration of the line that is taken. The themes are bold, striking, rhythmical, and, almost without exception, diatonic; the part-writing is lucid and straightforward; the effects are broad and massive. The tenor solo "O Queen" (sung by Mr. Edward Lloyd) consists of flowing *cantabile* phrases, with an accompaniment of quavers and quaver triplets—a simple, graceful, and effective air. The chain of choruses by which it is followed is intended to describe a procession of contingents from the more important of the dependencies that form "Greater Britain." After some vigorous introductory phrases, "Now let the long procession pass," the tenors and basses announce in flowing unison the "sons of the Dominion" leading the way. A second subject, slightly bolder in character, enters with the words, "Come now from Austral lands," and is developed with great spirit and vigour. Next the music assumes an unmistakably Eastern tinge, proclaiming the advent of a host "From many a hill and plain, 'Neath Afric's burning sun." After a time this reaches a "full close," and a new phase of Oriental colour, heralded by a lengthy orchestral exordium, pourtrays the advance of "India's dusky sons.' A charming strain of melody for the soprano solo, "These, O Empress Queen, are thine," leads to an animated *coda*. Then follows a soprano air, "More than crown of monarch precious," written in Dr. Mackenzie's best style, and distinguished by charac-

teristic refinement and grace. This was splendidly sung by Madame Albani. The finale begins with an unaccompanied choral prayer, "Lord of life," a musicianly, well-contrasted piece of writing; then, after a brief instrumental passage, is heard a fine, broad melody for the sopranos and tenors, in which the altos and bases presently unite. Suddenly there is a pause, followed by a dignified *crescendo* for the orchestra, leading to two grand crashes, amid which the distant boom of cannon is heard; and then come the familiar strains of the National Anthem, sung twice by the chorus, first to the opening verse, and next to a new Jubilee verse, written by Mr. Bennett. The composer's intention in the finale was fairly well realised by the firing of cannon in the Crystal Palace grounds, discharged by Mr. Manns by an electrical contrivance attached to the conductor's desk. At the end there was immense cheering, Dr. Mackenzie being called to the platform amid a perfect ovation. After this Mendelssohn's "Hymn of Praise" was performed. The choral singing in the latter was better than in the Ode, and the solos were admirably sung by Madame Albani, Miss Annie Marriott, and Mr. Lloyd.

The pupils of the Royal College of Music gave a performance of *Der Freischütz* on the afternoon of the 27th, at the Savoy Theatre, which was filled by a large and fashionable audience. The Prince and Princess of Wales and the Duke of Edinburgh were present. As an exhibition of talent and evidence of the pains taken at the Royal College to train singers for an operatic career the representation was satisfactory, though scarcely to the same extent as that of Cherubini's *Water-Carrier* given the previous summer. *Der Freischütz* was, in reality, too heavy an opera for the young folks to undertake. It taxed their powers to the utmost, without producing a corresponding result in their favour. Considerable ability was shown in the chief parts by Miss Russell, Miss Annie Roberts, Mr. Daniel Price, Mr. Lionel Kilby, and Mr. Otto Fischer. Dr Villiers Stanford conducted, and Mrs. Kendal supervised the mounting of the opera.

On June 4th Madame Patti's magic name failed for once to attract a full audience to the Royal Albert Hall. The fault, how-

ever, was attributed in part to the bad management of Mr. Henry Abbey, under whose direction the concert was arranged. On this occasion Madame Trebelli made her first appearance in London since her return from America, and met with a cordial reception. Signor Guille, a new tenor, and other artists also took part in the concert.

One of the most successful concerts of its kind given at St. James's Hall during the season was Mr. W. G. Cusins's annual morning concert, which took place on June 8th. His programme presented an attractive combination of classical and operatic elements, the former including a Quintet for piano and strings by Sgambati, heard for the first time in public in this country. In this long, dry, and exacting work, Mr. Cusins had for his coadjutors Messrs. Waldemar Meyer, Betjemann, Richard Blagrove and Hegyesi. Mr. Cusins was loudly applauded in his solos, which included a Grand Valse de Concert of his own. Madame Nordica, Madame Trebelli, Mdlle. Elvira Gambogi, Mr. Shakespeare, Mr. Santley and Signor Ciampi sang, and Mr. and Mrs. Kendal recited.

Of the recitals that took place early in the month, the most important were those given at St. James's Hall by M. Vladimir de Pachmann on the 2nd, and M. Saint-Saëns on the 4th. M. de Pachmann's appearance was his only one in London this season. His programme included some pieces new to his repertory here, while in new and old alike his playing boasted all its wonted delicacy, poetry, and charm. M. Saint-Saëns did little by himself, but worked hard in accompanying the flute, oboe, and clarinet players whom he introduced to notice for the first time. These artists, named respectively MM. Taffanel, Gillet, and Turban, proved to be consummate masters of their instruments, the beauty of their tone and phrasing eliciting the highest encomiums. At his orchestral concert on the 18th, M. Saint-Saëns "beat the record" by performing his four pianoforte concertos in succession, viz., No. 1, in D major, Op. 17; No. 2, in G minor, Op. 22; No. 3, in E flat, Op. 29; and No. 4, in C minor, Op. 44. Of these, the first and last were originally introduced to English audiences at Mr. William Ganz's concerts; the second, not so well known,

had been given by the Liverpool Philharmonic Society; and the third, an exceedingly charming work, albeit inferior to No. 4 in elaboration, breadth, and importance, was brought forward by the composer at the Crystal Palace Concerts in 1879. M. Saint-Saëns's undertaking was interesting as a demonstration of his powers intellectual and physical, and also in an educational sense, as showing his gradual advance in the art of writing for the instrument of which he is so brilliant a master. It would doubtless be better were these herculean tasks not attempted, but there is no denying that M. Saint-Saëns went through his ordeal in splendid fashion. He was loudly and frequently applauded. The orchestral portions of the various concertos were played with care and refinement, under the able guidance of Mr. Ganz, who had made acquaintance with the works in bygone days.

Madame Norman-Néruda gave the second of her orchestral concerts at St. James's Hall on the afternoon of the 11th, when the presence of a large audience compensated in some measure for the poor attendance at the first concert. Madame Néruda was heard in Viotti's graceful Violin Concerto in A minor and the Mendelssohn concerto, and also in a piece called "Ungrisches," from Raff's "Volker," given for the first time with orchestral accompaniment. The talented lady played both the concertos magnificently. Mr. Charles Hallé conducted the delightful Symphony in D minor by Haydn introduced at the previous concert, and also Svendsen's "Rhapsodie Norvégienne," No. 3, in C, and Dvorák's "Légende," No. 1, in D minor; the latter being given for the first time.

At Mr. Charles Hallé's Chamber Concert at St. James's Hall on the 3rd, the new sonata by Brahms (in F, Op. 99), for piano and violoncello, was listened to with rapt interest and warmly applauded. It was nevertheless thought to be inferior in melodic charm and lucidity of treatment to the two other chamber works by Brahms recently introduced. The sonata was irreproachably rendered by Mr. Hallé and Signor Piatti, who were afterwards associated with Madame Norman-Néruda, Mr. L. Ries, and Mr. Straus in a pianoforte Quintet in D, the Opus 16 of a composer named Karl

Nawratil—a very graceful, cleverly written work. At the fourth concert Dr. Stanford's piano Quintet in D minor and Haydn's Quartet in G, Op. 33, No. 5, were played for the first time at Mr. Hallé's concerts. The programme of the following week (June 17th) opened with a Sonata (MS.) in B flat, Op. 62, for pianoforte and violin, by Niels Gade. The themes of the opening Allegro are charming and well contrasted, and the whole movement is worthy of the composer. A light and pleasing Allegro scherzando is followed by an exceedingly graceful Romanza; and the work concludes with an Allegro vivace, which, perhaps, stands last in merit as well as order. The sonata was magnificently rendered by Madame Norman-Néruda and Mr. Hallé. Brahms's new pianoforte Trio in C minor was repeated, Herr Franz Néruda being the violoncellist.

Mdlle. Clotilde Kleeberg's pianoforte recital at Princes' Hall on the 10th was largely attended. The gifted young artist gave a most interesting selection, including in it Beethoven's two sonatas, Op. 81 and 109, Schumann's "Fantasiestücke," together with smaller works by Bach, Mozart, Chopin, Thalberg, and Raff. Mdlle. Kleeberg's playing was marked as usual by unerring *mécanisme*, a beautiful touch, and true artistic perception. At a second recital just a week later, Mdlle. Kleeberg played, *inter alia*, Weber's pianoforte Sonata in C, and gave a marvellous rendering of the well-known "Moto continuo." On the 18th, M. Joseph Wieniawski, an excellent pianist and composer, brother of the famous violinist, gave a concert of chamber music at St. James's Hall. The principal item in an extremely long programme was the concert-giver's pianoforte Trio, Op. 40, in the interpretation of which he was assisted by Madame Norman-Néruda and Signor Piatti.

Madame Frickenhaus and Herr Ludwig gave the remaining chamber concerts of their series at Princes' Hall on the 11th and 25th. Among the interesting works played by these admirable artists was a Partita or Suite in D minor for piano and violin, by Dr. Hubert Parry, now heard for the first time publicly. It is a charming and musicianly composition, more or less in imitation of the style of Bach.

Mdlle. Martha Remmert, a pianist who enjoys a considerable reputation on the Continent, gave a recital on the 28th, at St. James's Hall. Mdlle. Remmert showed, by some very brilliant and artistic playing, that her reputation is well deserved. She has a charming touch and great facility of execution. Mdlle. Remmert was assisted by Mr. Carl Armbruster in works by Weber and Liszt arranged for two pianofortes.

The "Shinner Quartet," consisting of Miss Emily Shinner, Miss Lucy Riley, Miss Cecilia Gates, and Miss Florence Hemmings, gave a chamber concert at the Portman Rooms on the 13th, and played in creditable style string quartets by Haydn, Beethoven, and Mendelssohn.

Among other concert undertakings during this exceptionally arduous month may be mentioned a series of piano and organ early morning recitals at Princes' Hall, unsuccessfully started and prematurely discontinued by Mr. August Buhl.

OBITUARY.—Rev. J. P. Knight (song composer), Great Yarmouth, 2nd.

JULY.

Madame Adelina Patti made her first and only appearance on the boards of Her Majesty's Theatre, in Verdi's *Traviata*, on Friday, July 1st. To the vast majority of Madame Patti's admirers her performance in opera during the present season came as a surprise. At the time of her return from America it was anticipated that she would sing at one or other of the London opera-houses; but the negotiations all fell through, and when Madame Patti went home to Craig-y-nos after her last concert in town, it was distinctly believed that she intended remaining there for her summer holiday. However, Mr. Mapleson subsequently arranged matters with Mr. Abbey (who then had the exclusive right to Madame Patti's services in London), and here was the *diva* once more exercising her old fascination in the character of Violetta, before an audience that filled every available nook and corner of Her Majesty's. It is scarcely needful to add that the great artist was enthusiastically received. For herself, indeed, the evening constituted a long series of triumphs. Of her supporters on the stage the less said the better. Madame Patti was to have appeared in *Il Barbiere* on the following Tuesday, but an attack of hoarseness was declared to be the cause that prevented her singing. This circumstance compelled Mr. Mapleson to close his theatre once more. He announced that it would re-open on Saturday with *Faust*, Madame Patti appearing as Marguerite. The house opened, truly, but the opera given was *Carmen*, with Madame Trebelli in the title-character, and, curious to relate, no charge was made for admission to the performance. This, however, was the "last dying flicker." Thenceforward the doors of Her Majesty's

remained closed, so far as Mr. Mapleson was concerned, terminating the most remarkable series of operatic ventures ever conducted by an *impresario* in course of a single season.

At Covent Garden, Signor Lago's patrons did not vouchsafe him very liberal support during the last fortnight of the season. Nor were the representations invariably meritorious. That of Rossini's *Semiramide*, on the 5th, did not reach the level of medium excellence. Madame Scalchi was the sole artist in the cast who could do justice to the music. Her impersonation of Arsace is well known, and, were her vocalisation always as refined as it is brilliant, the famous contralto might claim the same high admiration in the part as she has commanded heretofore. Madame De Cepeda, able declamatory artist though she be, was never thoroughly at home in the *roulades* and florid embellishments allotted to Semiramide, and on that account failed to make her mark in the character. Signor Lorrain, for much the same reason, did not fulfil requirements in the part of Assur, while Signor Corsi made a moderate Idreno. The band and chorus did well, and the popular overture was magnificently played under Signor Bevignani's direction. On the 7th, in Donizetti's *Linda di Chamouni*, Signor Cotogni made his *rentrée* after a considerable absence, and won a genuine triumph in the part of Antonio. The music of the heroine was admirably sung by Miss Ella Russell.

On July 12th, Glinka's opera, *Life for the Czar*, was performed at Covent Garden for the first time in this country under the title of *La Vita per lo Czar*. Glinka is the best known of Russian composers, and this opera, his *chef d'œuvre*, is the earliest example of an opera wherein a Russian subject and libretto are set to music largely based upon Russian themes and imitations of the national tunes. *La Vita per lo Czar* is now just fifty years old, and its popularity among Glinka's countrymen is immense. There is, however, good reason to doubt whether it can attain even a small measure of popularity over here. To begin with, the story depends less upon genuine dramatic interest than outbursts of patriotic sentiment and the fate of a worthy peasant whose devotion, however noble, consists of such

a simple deed that it does not supply sufficient material for an opera in four acts. Then to a weak plot is added the defect of insufficient opportunities for the requisite variety of musical contrast. This shortcoming Glinka was evidently unable to surmount. His music, despite all its tunefulness, its rhythmical grace, its purely national character, and its remarkable technical cleverness, becomes undeniably monotonous after a time. It falls pleasantly enough upon the ear, but cannot be said ever to rise from its modest level of musicianly charm, much less attain a climax of positive grandeur. The action takes place early in the seventeenth century, and is largely founded on historical facts. Act I. introduces the peasant, Ivan Sussanin, and his daughter, Antonida, with her betrothed, Bogdan Sobanin. Here there is an extensive display of patriotic devotion to the newly-elected Czar Michael Romanoff. Act II. is supposed to show the effect upon the Poles of the news that a Czar has been chosen. In reality, however, it merely provides an excuse for a Polish ballet. Act III. marks the true starting-point of the story. Ivan's cottage is entered on the morning of Antonida's wedding, by a body of Polish soldiers, who compel him to be their guide to the abode of the new Czar. Whilst consenting to undertake the duty, he determines to lead them to a desolate forest where they are likely to be lost or die from exposure, but meanwhile despatches his adopted son, Wanin, to warn the Czar of his danger. Act IV. deals with the arrival of Wanin at the Czar's residence and, in a second scene, with the events in the forest, where the soldiers, perceiving that Sussanin has betrayed them, set upon and kill him. There was originally a fifth act, or epilogue, showing the entry of the Czar into the Kremlin; but this was now replaced by a picture of the ceremony in question. Glinka has steeped his score in Russian melody, and wonderfully piquant it is, most of it. His command of the national style and his familiarity with the folk-tunes of his country must have been practically without limit. Furthermore, Glinka was a master of the science of his art. He has treated his themes with amazing contrapuntal skill. His polyphonic writing, his fugues, his points of "imitation," and notably one quartet in

"canon" betoken an enthusiastic student of Bach and Handel. But this clever musicianship, after all, only interests musicians. Traces of that dramatic gift so essential for the composer of serious opera are all but absent. At one point, where Sussanin is torn from his daughter, Glinka rises in some measure to the needs of the situation. Generally speaking, however, he depends for his effects upon simple melody, and this, however pathetic or expressive, does not always suffice of itself to lend the requisite dramatic colour and intensity. His orchestration is effective. It only suffers, like much else in the work, from lack of variety.

Madame Albani sang the music of the heroine, Antonida, delightfully, and looked well in her quaint Russian costumes. Madame Scalchi won hearty applause for her two songs as the orphan youth, Wanin. Signor Devoyod made a hit by his expressive singing and acting as the devoted peasant, Ivan; and Signor Gayarre strengthened the cast by undertaking the small tenor *rôle* of Sobanin. Although *La Vita per lo Czar* was not a success in London, thanks were nevertheless due to Signor Lago for producing this work, and to Signor Bevignani for lavishing so much care upon its preparation. The opera was capitally mounted, the Polish dances in the second act being executed with characteristic animation and *aplomb* by native performers. It was repeated on the last night of the season (July 16th) for the benefit of Madame Albani. For the concluding representation but one, *Don Giovanni* was given, with Signor Gayarre for the first time here as Don Ottavio, and Mdlle. Amelia Marcolini (a novice who had never before appeared on the operatic stage) as Zerlina. The young lady commanded little favour. Signor Lago's season was not on the whole very successful, either from an artistic or a pecuniary point of view. After counting the leading half-dozen artists, the company was decidedly feeble. Signor Lago was not fortunate in his new singers; in the lot there was not one really first-rate artist. Nor was his choice of operas judicious, too much dependence being placed on the light works of the old repertory.

At Drury Lane, during the early part of the month, there were only repetitions of the various operas previously given, fresh interest being occasionally imparted by a change of cast. For instance, Mdlle. Arnoldson followed up her success as Rosina with another as Zerlina in *Don Giovanni;* and in the same opera Miss Amelia Groll, who had made her *début* under the auspices of Mr. Carl Rosa, appeared as Donna Anna with creditable results. On the departure of Madame Kupfer-Berger (together with Mdlles. Borelli and Toresella, who had also failed to please) the *rôle* of Elsa was most admirably taken by Madame Minnie Hauk. Another change occurred in the *Aïda* cast, Madame Hélène Crosmond playing the title-part, and Signor Runcio Radamès.

On July 11th a magnificent performance of *Les Huguenots* added yet another to the artistic triumphs of the season. It was admitted on all hands that no such production of Meyerbeer's greatest opera had been seen since it was brought out at Covent Garden under the stage direction of the father of the present Augustus Harris. The cast comprised the pick of the company. M. Jean de Reszke made a superb Raoul. An equally perfect though more familiar embodiment was the St. Bris of M. Edouard de Reszke—far and away the best living representative of this part. M. Maurel made a handsome and effective Nevers, and Signor Foli, appearing for the first time on the lyric boards after a long interval, repeated an old success in the part of Marcel. Considering the nature of the essay, Madame Nordica's first attempt to sing Valentina was wonderfully creditable. She looked and acted the character exceedingly well, and husbanded her strength with sufficient care to be at her best in the grand duet with Raoul. As the young Queen of Navarre, Miss Marie Engle sang with notable charm and facility, while Mdlle. Fabbri made an efficient Urbano. Thus, with every part in good hands, band and chorus perfectly trained, *mise en scène* on an imposing scale, and the *bâton* in the hands of a *maestro* like Signor Mancinelli, the representation rose high above the level of ordinary merit, and earned the unqualified eulogy of a brilliant audience. In the

repetitions of *Les Huguenots* Mdlle. Tremelli appeared as Urbano, and Signor Del Puente as Nevers, while on one occasion the part of Raoul was undertaken by M. Figner. The season terminated on July 23rd. Towards the end the audiences ruled much larger than at first; at the same time it must be noted that during the latter half of the season the prices were reduced to very nearly the ordinary theatre level. That Mr. Augustus Harris lost very heavily by his Italian Opera venture cannot be gainsaid, but in every other respect it was the most successful given in London for many years.

The last Richter Concert of the series took place on July 4th. A scheme consisting of the overture to *Tannhäuser*, Bach's "Magnificat" for soli and orchestra, and the "Choral" Symphony sufficed to draw an enormous concourse of amateurs, St. James's Hall being crowded in every part. Wagner's grand prelude came first, and so fine was the performance that the audience strove hard to get it repeated. The "Magnificat" afforded a strange contrast, alike to that which came before and that which followed. Bach's score, as completed by Robert Franz, contains some of his most characteristic themes and remarkable contrapuntal writing. It was admirably interpreted by the choir and orchestra, while the solo numbers received careful justice at the hands of Miss Annie Marriott, Miss Lena Little, Mr. Bernard Lane, and Mr. Watkin Mills. These vocalists likewise formed the solo quartet in the "Choral" Symphony, which was superbly executed. At the end Dr. Richter was made the hero of a most enthusiastic ovation, and recalled to the platform again and again.

Two concerts given at the Royal Albert Hall on the 2nd and 13th require no more than brief mention. The first was an operatic concert, in which the principal members of the Covent Garden troupe took part, and the orchestra played, among other things, a "Caprice Italien," by Tschaikowsky, never before heard in England. At the second concert, which was in aid of the funds of the Middlesex Hospital, *The Golden Legend* was performed, under the composer's direction. Madame Albani, Madame Patey, Mr. Edward Lloyd, and Signor Foli formed the solo quartet.

Mr. Charles Hallé at his seventh chamber concert (July 1st) repeated the new sonata by Brahms, in F, for piano and 'cello, the latter instrument being played by Herr Franz Néruda. A charming pianoforte Trio in F, Op. 123, by Spohr, was executed for the first time by the same artists and Madame Norman-Néruda. At the last concert of the series, on the 8th, the programme included Knorr's Variations on a theme by Schumann, for piano, violin, and violoncello. The *pièce de résistance*, however, was the "Kreutzer" Sonata, played by Mr. Hallé and Madame Norman-Néruda.

Josef Hofmann gave a recital at St. James's Hall once in each week down to the 14th, when he made his final appearance for the season. The crowds at these recitals were simply enormous, and in every instance the utmost enthusiasm was displayed. The programmes, however, contained nothing fresh calling for notice here. It was doubtless little Hofmann's extraordinary success that suggested a concert given at St. James's Hall on the 7th, at which Miss Pauline Ellice, a well-nigh equally juvenile pianist, attempted Beethoven's Concerto in C minor. So far as regards mere execution, she showed surprising facility and *aplomb*. Her performance, however, distinctly belonged to the "schoolgirl" type. It was above the average for her age, or even for a girl of thirteen or fourteen, but it was lacking in the intelligence and feeling, or perhaps the highly developed instinct, that justified Hofmann's essay. Miss Pauline Ellice, with her pretty touch and nimble fingers, but essentially girlish style, ought still to have been at her lessons, and not permitted to appear in public at all. In addition to the concerto, she played Mendelssohn's Capriccio in B minor and Weber's Polonaise in E, with orchestral accompaniment arranged by Liszt. Pianoforte recitals were also given by Miss Jeanne Douste on the 9th, and Signor Buonamici on the 11th. The latter, a Florentine artist, met with considerable success, his rendering of Chopin and Liszt being greatly admired.

The final academical concerts of the term were creditable and interesting. At the Royal College of Music the best feature was

the admirable orchestral playing in Mendelssohn's *Ruy Blas* Overture and Goetz's lovely Symphony in F. The performers, stimulated, perhaps, by the prospects of the holidays, worked with exceptional ardour, under the careful and spirited guidance of Professor C. Villiers Stanford. The programme further included Mozart's D minor pianoforte Concerto, played by that clever student, Mr. Marmaduke Barton.

At the Royal Academy Concert (St. James's Hall, July 16th) the executive laurels were carried off by the choir. The singing in Brahms's "Song of Destiny" would, for refinement and careful regard for *nuances*, no less than precision and spirit of attack, have reflected credit upon a professional choir. The important instrumental accompaniments were also extremely well played. Only one new composition from the pen of a student was brought forward, viz., a Symphony in E minor by J. Edward German. It revealed a manifest advance on the previous efforts of this promising young composer, who has a strong leaning towards the modern German school. The opening Allegro, which follows a rather long introduction, is an interesting movement, and betrays no little imaginative power, as well as skill in the treatment and development of themes. The slow movement is not quite so lucid in plan, albeit marked by considerable melodic charm. Its chief faults are an over-restless tonality and occasionally coarse use of the brass instruments. There is no break between the Andante and the Scherzo—a delightful minuet and trio, full of old-fashioned grace—the best movement of the four. A bright Finale completes the work. Among the vocal and instrumental soloists there were several very promising students. Mr. Barnby conducted with conspicuous ability.

A capital concert was given by pupils of the Hyde Park Academy of Music at Steinway Hall on the 7th. The singing, as usual at this institution, gave evidence of careful and thorough training. Among the best features of the concert was a performance of Reinicke's cantata for female voices, entitled *Little Rosebud*—really a version of *Sleeping Beauty*. It is by no means easy music to sing, but was given with admirable precision

and intelligence by a choir of twenty-two voices and a solo quartet of lady vocalists, under the skilful direction of Mr. H. F. Frost.

Among the last of the fashionable morning concerts of the season was that given by Mr. Wilhelm Ganz on the 11th. At this several popular artists appeared, and an unusually good programme was executed.

OBITUARY.—J. B. Welch (singing master), London, 1st.——Lindsay Sloper (pianoforte player, teacher, and composer), London, 3rd.——Luigi Caracciolo (composer and singing master), Dubin, 22nd.

AUGUST.

The Welsh National Eisteddfod of 1887 was held in London on August 9th and the three following days. It opened each morning with the ancient Welsh ceremony of the Gorsedd, which took place near the Magazine in Hyde Park. The practical business of the Eisteddfod took place in the Royal Albert Hall. As was to have been expected at a time of year when music is virtually a "dead letter" in the Metropolis, this event failed to excite widespread interest. The attendance at the various meetings was consequently much below the average. On the other hand, the artistic results were sufficiently flattering to atone, in the minds of Welshmen generally, for the fact of the pecuniary balance being on the wrong side. The benefits and advantages that the institution affords were abundantly demonstrated, and those who went to the Albert Hall to scoff, or, at any rate, to enjoy a quiet laugh, remained to find themselves entertained in quite a different manner. From a purely musical point of view the best feature of the week was the choral singing. The deeds of the Penrhyn Arvonic and Rhondda choirs, who divided the chief prizes of the gathering with the famous choir from Huddersfield, sent a thrill of joy all through the Principality. The men's voices were particularly fine, and had the sopranos and altos been capable of producing an equally grand volume and quality of tone in proportion to their numbers, the Yorkshire singers would have needed to look even more closely to their laurels. On the other hand, a very weak display was made in the sight-singing contest. This important branch seems to be sadly neglected in Wales, and the fact is much to be regretted. The singers all have good ears, and are inclined to depend more upon

them than upon their notes. In the solo competitions only a few voices came under notice. The visit of the Prince and Princess of Wales and their daughters, on the concluding day, was a source of immense gratification to every one interested in the institution. Fifty-five years before the Queen (who had then not ascended the throne) attended the Eisteddfod held at Beaumaris ; but this was, curiously enough, absolutely the first time that a Prince of Wales had been present at the national musical gathering.

The annual series of Promenade Concerts at Covent Garden began on the 13th, Mr. W. Freeman Thomas being once more the director, and Mr. Gwyllym Crowe the musical conductor. On the 20th a series of Promenade Concerts commenced at Her Majesty's, with Signor Arditi as conductor.

OBITUARY.—William Henry Husk (hon. librarian, old Sacred Harmonic Society), London, 12th.——Jules Pasdeloup (conductor, founder of Concerts Populaires, Paris), Fontainebleau, 13th.

SEPTEMBER.

The 164th Festival of the Three Choirs was held at Worcester on September 6th, 7th, 8th, and 9th. Madame Albani, Miss Anna Williams, Miss Hope Glenn, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Watkin Mills, and Mr. W. H. Brereton were the vocal soloists. Mr. Carrodus led a band of rather more than average strength; the conductor's labours were shared by Mr. Done (organist of Worcester Cathedral) and Mr. C. Lee Williams (organist of Gloucester Cathedral); and Dr. L. Colborne officiated at the organ. The choir was augmented by a contingent of seventy-six singers, picked from the Leeds Festival chorus, and thus constituted at all points a capable and efficient body. With reference to what may be termed the familiar events of this meeting, it will suffice to record that the Festival opened on the Tuesday morning with *Elijah*, and ended on Friday morning with the *Messiah*. On Wednesday morning Schubert's Mass in E flat and Spohr's *Last Judgment* were given, and on the evening of the same day Gounod's *Redemption* attracted a crowded audience. On Tuesday and Thursday evenings miscellaneous concerts were held. At the former the *Golden Legend* was performed, before an overflowing audience, while the scheme of the latter included Stanford's choral ballad, "The Revenge," and Cowen's "Scandinavian" Symphony.

The sole novelty of the Festival, a "dramatic oratorio" entitled *Ruth*, expressly composed by Mr. Frederic H. Cowen, was performed in the Cathedral on Thursday morning, September 8th. The text of this work is arranged by Mr. Joseph Bennett, who once more shows therein singular facility for shaping a Scriptural

story into symmetrical form, and imparting to it a vein of dramatic interest. The legend of the Moabitish woman's fidelity and love is so clearly told and so perfectly fitted for musical treatment that it calls for comparatively slight modification. Mr. Bennett's artistic perception enabled him to see just what was wanted. Having carefully compressed the Biblical text, he contented himself with intensifying the "local colour," filling in some effective touches of contrast, and opening as well as rounding off the story with picturesque points of detail. The oratorio is in two parts, of which the first is divided into three, and the second into two scenes. Scene I. is laid in the land of Moab. The opening chorus, sung as the Hebrew caravan passes before the house of Naomi, is full of effective contrasts, the voices sustaining the religious character of the theme, whilst the orchestra has a measured phrase suggestive of the moving procession. Naomi's solo, "Like as a father pitieth his children," is full of devotional feeling, while the passage wherein Naomi announces her intention of returning to Israel is admirably treated. Ruth's first air, "Be of good comfort," is another example of tender religious expression and melodic charm; and the brief chorus which follows brings the scene to an imposing termination. Scene II., on the road to Israel, opens with a bold, massive chorus for the Hebrews, and then, after the interview between Naomi, Ruth, and Orpah, wherein the former directs her daughters-in-law to remain in Moab, comes Ruth's beautiful appeal, "Entreat me not to leave thee," which the composer, with all the subtlety of the "art which conceals art," has made one of the simplest, yet most touching and impressive pages in his work. The exquisite phrase heard at the outset is used hereafter as a leading *motiv* whenever reference is made to Ruth's fidelity and devotion. Another fine chorus succeeds, and brings us to the scene in the field at Bethlehem. Here the music assumes a more pastoral character. The meeting of Ruth and Boaz is depicted with infinite grace; but the happiest touch of all is to be found in the treatment of the final portion of the scene, where the two women, as they follow their new companions homeward from the field, speak in subdued tones of the events of the day, their dialogue interrupted now and

again by the distant chorus of the reapers. The effect of this, as the sounds gradually die away to silence, is simply charming.

The second part of Mr. Cowen's oratorio opens with an orchestral introduction, "Thanksgiving at Harvest Time," distinguished by piquant melody and elegant scoring. Then comes the Harvest Feast at the Threshing Floor of Boaz, who appropriately sings an air, with chorus, "How excellent is Thy loving-kindness," breathing the spirit of gratitude and rejoicing. The dances and choruses of reapers and gleaners that follow are in quite a different vein. Here the composer has gone in strongly for "local colour." One of his themes is said to be an ancient Hebrew melody—anyhow, it is a very tuneful one—and a distinctly Eastern character pervades the instrumentation. Suddenly, as if to counterbalance the too secular effect of all this, the revellers cease their dance and burst into an intensely solemn chorus of praise, which is developed at considerable length and with extreme elaboration. The people depart and leave Boaz to sleep by a heap of corn, the continuation of the scene being carried on by the orchestra until, after a while, Ruth enters. Wholly admirable is the manner in which the librettist has treated the delicate incidents of this scene. Ruth's brief solo, "My Father, Thou art the Guide of my youth," is a purely religious strain, and the succeeding duet, whilst animated and joyous, is full of refinement and grace. The final scene is laid at the gate of Bethlehem, where Boaz makes known that he takes Ruth for his wife. The musicianly ability shown in the ensemble, "The Lord is my strength," and in the concluding chorus, merits recognition. Mr. Cowen makes a judicious use of representative themes; his music pursues an almost unbroken course from beginning to end of each scene; and the orchestra, although brought into the fullest prominence, invariably plays a subordinate part when heard together with the voices. But apart from the question of method, there are qualities in *Ruth* that reveal an unquestionable advance on the composer's previous efforts. The breadth and power with which he handles his chorus, the boldness of his effects, and the ability shown in the

development of the more religious choral numbers give clear indication of increasing strength. Mr. Cowen has blended the dramatic with the religious and pastoral styles in very happy fashion. For the expression of strong dramatic emotion there is no opportunity, but the demand for music imbued with deep devotional feeling and a spirit of trustful piety is abundantly met.

Take it for all in all, *Ruth* is a truly charming work, and its success, wherever it has been heard, is easy to understand. The more palpable indication of that success could not, of course, be forthcoming inside Worcester Cathedral, but the opinions then and subsequently expressed were in the highest degree favourable. The composer himself conducted an excellent performance of his oratorio. Madame Albani made an ideal representative of Ruth. So far as vocal expression would permit, all the devotion and fidelity of the character were fully brought into relief, and the highest charm imparted to music certainly calculated to inspire an artist of Madame Albani's emotional temperament. Miss Hope Glenn sang the music of Naomi, Miss Anna Williams that of Orpah, Mr. Edward Lloyd that of Boaz, and Mr. Watkin Mills that of the Reaper and Elder. Mendelssohn's "Hymn of Praise" completed the morning's programme. The financial results of the Festival were up to the average. The total amount received in donations and collections was £1,008 3s. 6d. This was equally divided among the charities of the three dioceses of Worcester, Hereford, and Gloucester. The receipts for the sale of tickets produced a surplus over the expenditure, and this was divided in the same way.

The Promenade Concerts at Covent Garden had a prosperous time throughout the month. As usual, the interest of amateurs chiefly centred in the "Classical Nights," at which some capital selections were given, including, on more than one occasion, the attraction of actual novelty. For example, an Andante Religioso (Op. 46), by Xaver Scharwenka, for strings, harp, and organ, was played here for the first time. Its principal theme is of a melodious, devotional character, and developed at considerable length. Of varied colour or contrast there is, of course, very little, seeing

the nature of the instrumentation; but the effect of the music upon the ear was decidedly pleasant, and the warm applause which followed thus easily accounted for. At this concert Madame Eugénie Pappenheim, Miss Alice Gomes, and Mr. Frederic King were the vocalists. Madame Pappenheim was once a well-known operatic artist in London, but of late years she has not visited us, and in the interval her voice has lost much of its freshness. On another Wednesday the Andante from Schubert's "Tragic" Symphony was played for the first time at the Promenade Concerts, by Mr. Crowe's orchestra. September 21st was an interesting night in connection with our accomplished English violinist, Mr. J. T. Carrodus, who figured in the scheme not only as soloist, but as the composer of a "Meditation" for flute, now played for the first time with orchestra by Mr. John Radcliff. The composition is a youthful one, having been written by Mr. Carrodus about thirty years ago for an uncle who was a flute-player. It is melodious, effective for the solo instrument, and neatly scored. Mr. Carrodus conducted the performance, and shared loud applause with his talented interpreter. On the following Wednesday his son Bernhard stepped out of the orchestra, and executed the Andante and Finale from the Mendelssohn violin Concerto, displaying good intonation, a capital technique, and expressive phrasing, together with a light, agreeable tone.

The miserable struggle for existence which the Promenade Concerts at Her Majesty's had been keeping up came to an end on the 28th. Mr. Mapleson and his partner in the management had relinquished this undertaking some time previously, but it was continued by the members of the orchestra as a "commonwealth," Signor Arditi remaining at the conductor's desk. The concerts however, were not better attended, and it was wise to abandon them altogether.

On September 20th, the Strand Theatre opened, under the management of Miss Lydia Thompson, with *The Sultan of Mocha*, an old comic opera of Mr. Alfred Cellier's. Under ordinary circumstances it would have been risky to inaugurate a new management with a revival of a piece like *The Sultan of Mocha*,

which was anything but a brilliant success when produced at the St. James's eleven years before, under the direction of Mrs. John Wood. Since *Dorothy* appeared, however, the name of Alfred Cellier has become a power in the land; genuine interest surrounds his efforts, past as well as present, and the public listens with placid enjoyment to all music of which he is the composer. Besides, *The Sultan of Mocha* was not now presented quite in its pristine shape. The faults of the libretto were palpable to all who knew the opera, and good care was taken to have the story and dialogue re-written, this task being ably accomplished by Mr. W. Lestocq. That the music of *The Sultan of Mocha* is inferior in merit to that of *Dorothy* is undeniable; it cannot boast the same refinement, the same melodic charm, the same musicianly ingenuity. On the other hand, it is tuneful and catchy, while from first to last there is no lack of spirit and go, alike in the solo and concerted pieces. Miss Violet Cameron and Mr. Bracy were in the cast, which also included a couple of valuable recruits to the comic opera stage in Mr. Ernest Birch, a capital baritone, and Mr. Charles Danby, a capital low comedian, who made a distinct hit. The chorus and orchestra were first-rate, and the *mise en scène* was lavish in the extreme. Success attended the revival, which enjoyed a tolerably long run.

Mr. George Fox brought out a new two-act opera, *Macaire*, at the Crystal Palace on the 20th. Mr. Fox is his own librettist, and a fairly satisfactory one, the incidents of the popular drama *Robert Macaire* being effectively adapted for operatic purposes. The music was much liked by all who heard it; its simple melodious character won for number after number hearty signs of approbation. Mr. Fox himself appeared as Macaire, and Mr. J. G. Taylor as Jacques Strop, the other characters being sustained by Mr. Herbert Reeves, Mdlle. Bauermeister, and Madame Lucy Franklein. The opera was well received by a numerous audience.

OBITUARY.—Thomas Francis (glee singer, Vicar-Choral of St. Paul's), London, 2nd.——Francis Ralph (violinist), London, 8th.

OCTOBER.

At the Huddersfield Musical Festival, on October 7th, was performed a new dramatic cantata, entitled *The Red Cross Knight*, composed expressly for the Huddersfield Choral Society by Mr. Ebenezer Prout. The libretto is from the pen of Mr. William Grist, and embodies a romantic story of the stirring times of Richard Cœur de Lion, who, together with his faithful Blondel, is a conspicuous figure therein. The other characters are not historical, but, like the leading incidents, obtained from various sources of fiction. The plot concerns the rescue of the fair Lady Edith, heiress of Whittington, from a marriage with the hated Lord Morice, who on two days out of three has been victor in a tournament, of which the lady and her possessions are, by her father's will, to be the prize. The rescuer is her lover, Sir Roland, a Red Cross Knight, who returns from the Holy Land just in time to meet Lord Morice on the third day of the tournament and wrest the prize from his grasp. Subsequently Roland is waylaid by Morice and his retainers, and left on the road for dead, but is discovered by King Richard, who, aided by Blondel, brings him back to his beloved one, and compels Morice to abandon his designs and sue for pardon. Mr. Grist's verse, if conventional and redundant, reflects the semi-heroic, semi-bombastic spirit of the times, and lends itself tolerably well to lyrical expression. Mr. Prout shows himself in thorough sympathy with his librettist. His music is replete with vigorous spirit, he shapes his materials with a bold, sure hand, and he revels in the measured rhythms and regular cadences for which Mr. Grist affords him such plenteous opportunity. The chief strength and interest of the work lie in the choruses, and one particularly—the energetic number which

describes the combat between Roland and Morice at the tournament—shows the composer to be a master in the art of graphically illustrating stirring incidents by means of choral and instrumental effects. If the solos are less interesting on the whole, they are not without exceptions to prove that Mr. Prout when he likes can travel successfully out of the beaten track. The song for Blondel (contralto) with harp and piccolo *obbligati* is a delightful example of Mr. Prout's inventive faculty; while a welcome instance of genuine dramatic instinct is the page depicting Roland's return to semi-consciousness after he has been waylaid by his enemies. Altogether *The Red Cross Knight* is unquestionably the best choral work Mr. Prout has yet written. The solos at Huddersfield were sung by Miss Annie Marriott, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. W. Riley, and Mr. Watkin Mills. The famous choir acquitted itself in its accustomed fashion, and largely helped to secure the enthusiastic verdict that greeted the new cantata. The composer conducted. On the 31st of the month Mr. Prout introduced his work before a London audience at the Shoreditch Town Hall, when it was received with equal favour. The solo parts were then somewhat differently distributed, Miss Clara Leighton appearing as Lady Edith, Miss Hilda Wilson as Blondel, Mr. Henry Piercy as Roland, Mr. Watkin Mills as Richard, and Mr. Bantock Pierpoint as Lord Morice.

The 22nd Norwich Triennial Musical Festival took place on Tuesday, October 11th, and the three following days. As usual, much physical energy was expended in too short a space upon the final rehearsals; band and chorus being at it for nearly twelve hours on the Monday, and three hours on the Tuesday morning. The result of overwork was somewhat perceptible at the opening concert. The choir (consisting of about 250 voices) sang with an excess of energy, the effect of which a certain coarseness of quality and unevenness of balance did not tend to countervail. Nevertheless the attack was tolerably good, and the intonation fairly accurate. The band, led by Mr. Carrodus, proved excellent; a shade weak, maybe, in second violins, 'cellos, and basses, but, taken all round, a very proficient and reliable set of players.

Mr. Alberto Randegger, the conductor of the Festival, directed the performance of the three works given at the first concert on the Tuesday evening. Proceedings commenced with Dr. Mackenzie's "Jubilee Ode," written for the Jubilee concert at the Crystal Palace in June. The soli, as then, were rendered by Madame Albani and Mr. E. Lloyd. After this came M. Camille Saint-Saëns' setting of Psalm XIX., "The heavens declare." This clever and original composition, which, thanks to the exceptional difficulty of its concerted pieces, was so badly executed by the Sacred Harmonic Society when given for the first time in London in 1885, appeared now in an altogether different light. It went surprisingly well. The quaint quartet for four baritones was sung by Messrs. Santley, Foote, Brockbank, and Alec Marsh without a slip; and the fine sextet, "His errors who distinguisheth," was irreproachably given by Miss Annie Marriott, Miss Liza Lehmann, Miss Lena Little, Mr. Barton McGuckin, Mr. Marsh, and Mr. Foote. Miss Liza Lehmann was most enthusiastically applauded for her solo, "Thou, O Lord." The concert concluded with Mendelssohn's "Hymn of Praise," the solos being sung by Madame Albani, Miss Liza Lehmann, and Mr. E. Lloyd. Moderate as it was, the attendance at the above concert was large compared with the meagre assemblage on Wednesday morning to hear a new "devotional oratorio," *The Garden of Olivet*, and Dvorák's "Stabat Mater," given in Norwich for the first time.

The former work was written by Signor Bottesini expressly for this Festival, and conducted by himself. The text, by Mr. Joseph Bennett, is partly original and partly compiled from the Scriptures. It depicts the Agony of the Saviour in the Garden of Gethsemane and the subsequent Betrayal by Judas Iscariot, these episodes respectively forming the subjects of the two parts into which the oratorio is divided. The progress of events is described by a contralto narrator, and commented upon at every step; the narration, together with the utterances of Jesus, being given in the words of the Apostle, whilst the accompanying reflections are taken from other portions of the Bible, except in the three or four instances where Mr. Bennett supplies them in verse of

his own. The plan here adopted is known as the "reflective" form of treatment. The term "devotional oratorio," used for the first time in connection with this work, is useful for the purpose of distinguishing the reflective from the dramatic oratorio, conveying as it does the idea of a composition that might form part of an actual religious service. Mr. Bennett has been felicitous in his selection of appropriate commentative and meditative sentences, and his own lines are singularly fervent and expressive. It has evidently not been his intention to keep the narrative absolutely distinct from its surroundings, and the result is that it is often difficult to tell where description or recital leaves off and reflection begins. Sometimes, indeed, they go together, as in the scene of the Betrayal. Here the words of the Saviour are uttered simultaneously with the librettist's lines, the former being repeated again and again amidst an ensemble expressing admiration and wonder at the Divine resignation. The musician may, however, have been chiefly responsible for this combination. Signor Bottesini makes considerable use of representative themes. Many of the numbers in his work are exceedingly pleasing, but it cannot be said that the music at all times gives fitting expression to the words. Melodies of an operatic type are to be found, and they contrast disagreeably with the solemn character of the subject they illustrate. The instrumentation is likewise of unequal merit. Occasionally it is very graceful and full of suggestive colour: at other times it is coarse and too heavily scored for the brass.

Running cursorily through the score of *The Garden of Olivet*, it may be said that the opening choruses, "Though the Lord" and "Our watch, dear Jesus," are favourable examples of the composer's style, combining the tuneful yet massive harmonies of Rossini with the flowing "imitative" manner of Mendelssohn. The chorus ending the first part, "Dear Lord, and shall we sleeping lie," is on a rather elaborate scale, and works up to an imposing climax. It is cast in the true oratorio mould, whilst on the other hand the extremely effective quartet and chorus, "O matchless resignation," is distinctly an operatic concerted piece. The duet "in canon" for soprano and tenor, "I, the Lord, have called thee," is cleverly

written. Here, again, the juxtaposition of religious and secular styles is singularly striking. Among the solo numbers may be mentioned a charming tenor air, "Have pity upon me, O my friends;" a contralto solo, "Deliver me, O my God," breathing the deepest religious sentiment; and a beautiful soprano air, "The Lord is my light," the accompaniment of which is effectively scored for the violins. The reception of the work was marked by kindly warmth, the composer being cordially applauded as he retired. The performance brought into prominence the talents of those two excellent artists, Miss Annie Marriott and Miss Hilda Wilson, who both made "palpable hits." There was little room for Mr. Lloyd to distinguish himself, but Mr. Santley created a deep impression by his touching delivery of the Saviour's utterances. Mr. Brockbank, a local singer, sang the few bars allotted to Judas. The choir evinced occasional signs of fatigue, but sang very well in the telling ensembles that terminated each part.

At the miscellaneous concert on Wednesday evening there was a decided improvement in the attendance. An interesting item was a new vocal *scena* for contralto, "The Song of Judith," by Mr. Ebenezer Prout—the sole novelty by an English composer included in the Festival scheme. It was written for Miss Hilda Wilson, by whom it was now admirably sung. The *scena* begins with an orchestral introduction of sixteen bars in E minor, leading to a recitative, "God of my fathers," melancholy in character, describing the oppression of the Israelites by the Assyrians. The recitative is followed by an air in two movements—a Larghetto in C major, "Glories bright of days departed," and an Allegro in E major, "God of our fathers, of Isaac and Abraham;" the former being melodious and expressive, the latter full of spirit and *verve*. Mr. Edward Lloyd brought forward a new tenor song by Gounod, "The Holy Vision" (words by F. E. Weatherly), characterised by most of the qualities peculiar to the composer's latest religious style. Mr. Lloyd was also heard in Randegger's "Prayer of Nature."

The second important work written expressly for the Norwich Festival, Signor Luigi Mancinelli's sacred cantata *Isaiah*, was performed on the Thursday morning in the presence of a large

audience, and under the direction of the composer. The book, by Dr. Giuseppe Albini, is written in Latin verse of varied metre, which has been freely translated into English and skilfully adapted by Mr. Joseph Bennett. It is founded upon the Talmudic legend relating how a band of maidens were, by Isaiah's counsel, sent from Jerusalem to the Assyrian camp to endeavour to soften the hearts of their barbaric enemies; how the latter compelled them to join them in their feasting; how the wine given to the maidens was miraculously turned into water, and the Assyrians were cast into a deep sleep, so that the fair mediators escaped from the camp unscathed; and how Sennacherib, terrified at the power of the God of Judah, incontinently fled. In using this legend in preference to the Biblical version as related by the prophet Isaiah, the librettist was at liberty to deal with his subject as freely as he pleased, and it must be admitted that he availed himself of that liberty with advantage to the dramatic effect of his argument. His characters are much too verbose, but their language is full of dignified feeling and poetic force, while opportunities for contrasts of expression simply abound.

The music of *Isaiah* is essentially dramatic. It is called a sacred cantata, but it should rather have been termed a dramatic cantata on a sacred subject. No excuse would then be needed for certain peculiarities of treatment which belong to the domain of opera rather than oratorio. To begin with, the orchestra plays a most important part. It is written for with consummate skill, and lavish use is made of the sensuous and grandiose effects to be found in the scores of most Italian composers of the modern school. At the same time, Signor Mancinelli does not cause his voices to suffer at the expense of his instruments. His "intervals" are occasionally awkward to sing; but, as a rule, his voice-melodies are flowing and rhythmical enough to betray their Italian inspiration. He employs the device of representative themes pretty liberally, but without abusing it. He, perhaps, betrays an overweening fondness for dissonances and "enharmonic" transitions, but happily his wealth and variety of resource in writing for the orchestra goes far towards preventing these characteristics from

becoming monotonous. There are some magnificent choruses in *Isaiah.* The ensemble, "Forward and fear not," worked up in a grandiose yet agitated manner, forms a fine climax to the first part. The prayer for the Maidens at the beginning of the work is extremely beautiful; so, quite in a different style, is their chorus after their escape from the Assyrian camp. The chorus of Elders, with its bold unisonal passages and tremendous energy of movement, is one of the most strikingly original things in the work. The final hymn is also effective, albeit not up to the level of the remarkable piece just mentioned.

The solos are marked by depth of dramatic feeling rather than absolute musical charm. Among them is a monologue for the Prophet, which fills fifteen pages of the vocal score, and takes thirteen minutes to sing. In favourable contrast to this may be mentioned a duet for Anna and Judith, replete with melody of the utmost grace and beauty. The tenor air for Hezekiah is uninteresting, but the solo in which Sennacherib (baritone) gives expression to his wretchedness and terror is, in many respects, remarkable. It opens in the unusual measure of 7-4, the bars being subdivided so as to give beats of four and three alternately. The accompaniment consists only of soft *staccato* chords in irregular rhythm, while the voice melody is "syncopated" for a portion of every bar. The broken effect of this imparts to the music an intensely sad and lugubrious character, well calculated to illustrate the dejected feelings of the Assyrian monarch. Another very original example of realistic treatment is an orchestral intermezzo portraying in a long *crescendo* of chromatic sequences the wreaking of Divine vengeance on the blasphemous Assyrians. Altogether *Isaiah* may be described as a clever and striking, if somewhat unequal composition, while its emphatically favourable reception at Norwich afforded ample vindication for the action of the executive in bringing it forward. As regards the performance, all concerned threw themselves heart and soul into their work—not least of all the much-abused Norwich choristers, who did well enough to earn the unstinted praise of the conductor-composer. Madame Albani, Miss Lena Little, Mr. Barton McGuckin, and

Mr. Barrington Foote acquitted themselves in a manner worthy of their reputations; and Mr. Alec Marsh's fine baritone voice and artistic declamation won for him golden opinions. The band fairly covered itself with glory. Signor Mancinelli received an ovation at the close.

The concert of Thursday morning wound up with a capital performance of Cherubini's "Fourth Mass," the solos in which were sustained by Miss Annie Marriott, Miss Liza Lehmann, Miss Lena Little, and Miss Hilda Wilson, Messrs. Barton McGuckin, Chas. Wade, Barrington Foote, and Alec Marsh. In the evening the largest audience of the week assembled to hear Stanford's "Irish" Symphony and *The Golden Legend* conducted by their respective composers. In the latter work, the music of Lucifer was undertaken by Mr. Santley for the first time, the quartet being completed by Madame Albani, Miss Lena Little, and Mr. Lloyd. On Friday morning the *Messiah* drew an attendance considerably below the average, and in the evening the Festival terminated with a capital performance of Berlioz's *Faust*. Miss Annie Marriott rendered the music of Margaret for the first time with great feeling and intelligence. Mr. Randegger conducted throughout the week with indefatigable zeal and energy, and was rewarded with a special farewell round of applause. In spite of unpropitious weather, the attendance at the entire seven concerts fell only 500 short of the total reached in 1884, which was by no means bad, considering that in 1887 no Royalty honoured the Festival with its presence, and no extra seats were allowed to be placed in gangways. Indeed, but for the strong adverse criticisms evoked by the choir the Norwich gathering might, artistically as well as financially, have been deemed a fair average success. The balance in hand, after paying all expenses, amounted to £719 3s. 1d. It was decided to distribute £400 amongst the medical charities and carry forward the remainder of the sum towards meeting the exceptional outlay to be incurred in increasing the efficiency of the Festival choir.

The Crystal Palace Saturday Concerts began on October 8th, under highly favourable conditions. The weather was splendid,

and the audience, which filled every nook and corner of the room, was by far the largest that ever assembled at an opening concert of the season. The attraction that accounted for this crowd was Josef Hofmann, the marvellous boy-pianist, who, since his last appearance in London, had had a pleasant holiday abroad, and been on a triumphantly successful tour in the English provinces. This was his *début* at the Palace, and the first occasion of his performing Beethoven's C minor Concerto (No. 3) with orchestra in this country. As usual, the extraordinary little fellow went through his ordeal with flying colours, playing the work like a thorough artist, and introducing a difficult cadenza written expressly for him by Rubinstein. He was rapturously applauded by the huge assemblage that had gathered to hear him, and later in the afternoon played some solo pieces with similar success. The programme included Schumann's first Symphony, some movements from Berlioz's *Faust*, and a new Concert-Overture, entitled "Jugendträume," by Mr. George J. Bennett. The last-named is a thoughtful and musicianly work, containing much flowing, impassioned melody, and showing an increasing mastery over the resources of the orchestra. Mdlle. Elvira Gambogi was the vocalist. Mr. August Manns, who was most cordially received, conducted with his accustomed skill and energy. He once more had a superb band under his control. At the second concert was heard the charming Suite of ballet-airs composed by Mr. Goring Thomas for the Cambridge Musical Society; also Beethoven's C minor Symphony, and Vieuxtemps' fourth violin Concerto, in which the solo instrument was played by Herr Waldemar Meyer. Mr. Barton McGuckin was the vocalist. At the third concert, on the 22nd, Sullivan's *Golden Legend* was performed, Madame Nordica, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills singing the solos, and the Crystal Palace Choir—without extraneous help—the choruses.

The hundredth anniversary of the production of Mozart's *Don Giovanni* at Prague, October 29th, 1787, was not celebrated in London, as in most other European cities, by a stage performance. One was given in Cork by the Italian company then making a

provincial tour under the direction of Mr. J. H. Mapleson; but in, or rather near, the Metropolis this important event was signalised by nothing more than a recital of Mozart's opera at the ordinary Crystal Palace Saturday Concert of the 29th. The music was sung in Italian, and the choruses were undertaken by the Crystal Palace Choir. The rendering of the marvellous instrumentation, marked by all the refinement of which Mr. Manns's orchestra was capable, constituted the treat of the performance. To compare the young English singers who undertook the solos with regular operatic artists would have been manifestly unfair. Considering that they were engaged upon an altogether strange task, they acquitted themselves remarkably well. Miss Annie Marriott as Donna Anna and Miss Thudichum as Donna Elvira threw dramatic feeling into their singing, and Mdlle. Gambogi invested the music of Zerlina with considerable charm. Mr. John Probert displayed an agreeable tenor voice as Don Ottavio; Mr. Frederic King was artistic in the *rôle* of the Don, and won a hearty round of applause for the Serenade; Mr. Brereton sang Leporello's music with plenty of vigour; and Mr. Egbert Roberts was efficient in the parts of Masetto and Il Commendatore, which, it may be observed, were "doubled" at the first performance of the opera.

The thirtieth season of the Popular Concerts commenced about a fortnight earlier than usual. The announcement that Josef Hofmann would appear had precisely the same effect as at Sydenham earlier in the month, the audience which crammed St. James's Hall on Monday, the 24th, being the largest ever seen at the first Popular Concert of the season. The marvellous little pianist had not previously played at the Pops, and there was naturally great curiosity on the part of amateurs to hear him amid the classic surroundings and rare traditions that appertain to Mr. Arthur Chappell's institution. To the boy himself these things seemed not to make the slightest difference. He took his enthusiastic greeting quite as an ordinary circumstance, and, sitting down to the piano with his accustomed *sang-froid*, rattled off Rameau's Variations in A minor without so much as a blurred passage or an instant's faltering. He then played Chopin's Valse in B minor

in true Chopinesque style, and wound up his triad of solos with an exquisitely crisp, delicate rendering of Mendelssohn's "Spinnlied." Four times did the enraptured audience recall him before he would play an encore. Later on, little Hofmann was heard with his father in Schumann's Andante con Variazioni, in B flat for two pianos, and his rendering of this exacting music delighted amateurs more, if possible, than any of his previous efforts. The scheme opened with a string Quartet by Spohr (A major, Op. 93), the executants being Madame Norman-Néruda, MM. L. Ries, Hollander, and Howell. A hearty welcome greeted these artists, who acquitted themselves in irreproachable style. Madame Néruda was heard in three movements from a suite by Franz Ries, and in all her playing attained the highest degree of executive finish and charm. Miss Liza Lehmann repeated her Norwich success in the soprano air, "Thou, O Lord," from Saint-Saëns's Psalm XIX., and also sang in charming fashion the old German Volkslied, "Sandmännchen," and a "Mädchenlied" by Meyer-Hellmund (encored), all admirably accompanied by Mr. Frantzen. The Saturday Pops started on the 29th with a Beethoven programme, Mr. Charles Hallé being the pianist. On the following Monday Josef Hofmann made his second and final appearance. He played Beethoven's "Sonate Pathétique" in a nervous, faulty manner, and did better in Mozart's Sonata in D for two pianofortes. Signor Piatti made his *rentrée* at this concert, and gave an incomparable rendering of Locatelli's 'cello Sonata in D. Miss Lena Little was the vocalist.

The pianoforte recitals given at St. James's Hall by Josef Hofmann on the 10th and 15th were both attended by overflowing audiences. On the 21st, Mr. J. H. Bonawitz gave the first of six historical organ, harpsichord, and pianoforte recitals at Portman Rooms. At each he began with organ music of the fifteenth century, going on with the harpsichord (using a fine old instrument by Shudi, dated 1771), and then illustrated the whole range of pianoforte music down to the present day. His programmes were carefully arranged, and his playing was that of a thorough artist.

Mr. Walter Bache gave a pianoforte recital at St. James's Hall

on the 22nd, in the presence of a very numerous audience. He presented a programme consisting entirely of works by Franz Liszt, beginning with the "Rhapsodie Hongroïse" in E minor (No. 5), otherwise known as the "Héroide-élégiaque." The remainder of the recital was made up of the "Années de Pélerinage," or, rather, the second year's (Italian) collection of that remarkable series of pieces, including the Fantasia quasi Sonata, "Après une Lecture de Dante," which Mr. Bache had played on one or two previous occasions.

On the 23rd a series of Sunday afternoon musical services was started at Princes' Hall, with Mendelssohn's "Hear my Prayer" and "Hymn of Praise" for the inaugural programme. The affair passed off only tolerably well. The vocalists were efficient and so was the band, but the choir was an indifferent one, and there were complaints as to the arrangement and length of the religious service that preceded the performance, which was conducted by Mr. J. M. Coward. On the following Sunday the *Messiah* was given, but thenceforward the "services" were discontinued.

The Covent Garden Promenade Concerts ended on Tuesday, the 18th, the occasion being (as usual on the last night of the season) for the benefit of the director, Mr. W. Freeman Thomas. The concert of the previous Wednesday was a special one. Mr. Sims Reeves sang, and among the other artists who appeared were Madame Trebelli, Miss Anna Williams, Signor Foli, Signor Bottesini, and Mr. Carrodus. Stall chairs were placed in the promenade, prices were raised all round, and the house was crammed from floor to ceiling.

At the Avenue Theatre, on the 25th, a comic opera, by M. Robert Planquette, entitled *The Old Guard*, was brought out with decided success. It is a fresh version of *Les Voltigeurs de la 32me*, performed some years ago at the Paris Renaissance, and given on a solitary occasion at our own Gaiety in 1880. For the present revival it was considerably altered and improved, the composer adding some new music; while Mr. H. B. Farnie took special pains with his adaptation and with the mounting, which he entirely superintended. There is nothing particular to be said about the

story. It bears a family resemblance to the general run of comic opera plots, in all save the fact that it is entirely free from offence. The music is in the light, tuneful vein to be expected from the composer of *Les Cloches de Corneville*. Some of it is extremely pretty, and two or three numbers at once took the popular fancy, notably the Recruiting Song in Act II., which received a triple encore on the first night. Among the recruits who joined the Avenue Company for this production were Miss Marian Edgcumbe (previously known on the concert platform as Miss Marian McKenzie) and Mr. Alec Marsh, who had just before made his mark as a baritone singer at the Norwich Festival.

The death of Sir George Macfarren, Principal of the Royal Academy of Music and Professor of Music at Cambridge, took place suddenly on the afternoon of Monday, October 31st. Born in 1813, he entered the Royal Academy in 1829, and at the age of twenty-one was already the composer of four symphonies. In course of his seventy-six years he produced every class of composition, and attained well-nigh every kind of honour that can fall to the lot of an English musician. He succeeded Sir Sterndale Bennett in the posts above named and in 1883 received a knighthood. The affliction of blindness which overtook him in middle age, instead of being the signal to cease his labours, seemed rather to act as an incentive to renewed exertion in the various fields of his art which he had previously entered. If he could no longer write, he continued in the most marvellous fashion to dictate his oratorios, his sacred music, his articles, his analytical notes, and his treatises on harmony and counterpoint. Of his music, much was successful; some was even popular. Sir George Macfarren was one of the most learned musicians of his day, and perhaps one of the least inspired. His symphonic and chamber works are dry; his operas belong to a class no longer in vogue; his oratorios and cantatas, with the exception of *St. John the Baptist*, are already undergoing neglect. But his text-books will live, for there is nothing of their kind to beat them. There were few who knew Sir George Macfarren that did not admire and esteem him. His charm of manner, his rare intellect, his courage and firmness of

purpose, and his untiring industry demanded no less. Failing the permission to bury Sir George Macfarren in Westminster Abbey —requested by an influential number of the dead musician's friends and admirers—no more graceful and appropriate substitute could have been accorded than the memorial service which Dean Bradley arranged to be held in the Abbey after the funeral on November 5th. It proved to be a most impressive function. There was a great gathering at the Hampstead Cemetery, and an even greater one in the Abbey. All the officials and the majority of the professors and students of the Royal Academy attended, besides deputations from various leading musical institutions. Canon Duckworth read the service at the grave, and afterwards occupied his stall at the Abbey. About half the music employed was from compositions by the deceased musician. It was beautifully sung by the choir, while at the end the "Dead March" in *Saul* was played. The Dean delivered a short address, in course of which he descanted upon Sir George Macfarren's merits and abilities, and also made a touching allusion to the almost simultaneous death of Jenny Lind, whose mortal remains were on the same day laid to rest in the cemetery at Malvern.

OBITUARY.—Robert Stoepel (composer and conductor for some years at Lyceum Theatre), New York, 1st.——Maurice Strakosch (impresario and singing master), Paris, 8th.——Sir George Alexander Macfarren, M.A., Mus.Doc. (composer, Professor of Music at Cambridge University, Principal of the Royal Academy of Music), London, 31st.

NOVEMBER.

The Royal Albert Hall Choral Society inaugurated its seventeenth season on the 3rd. The announcement of *The Golden Legend* sufficed to draw a big audience, despite most miserable weather. Mr. Barnby met with a hearty reception, and conducted a capital performance. The choir exhibited its fine qualities in the best light, and, like the orchestra, proved thoroughly at home in every portion of Sir Arthur Sullivan's popular work. Madame Nordica, Mr. Edward Lloyd, and Mr. Henschel sang the solos they had previously undertaken, and a *débutante*, Madame Belle Cole, took the contralto part for the first time with success. At the end of the third scene the band played the orchestral arrangement of Chopin's "Funeral March," as a tribute to the memory of Jenny Lind and Sir George Macfarren. The audience remained standing during the performance of this solemn piece. On the 24th there was another big attendance to hear *Israel in Egypt*. The oratorio was superbly performed, Miss Anna Williams, Miss M. Fenna, Madame Patey, and Mr. Edward Lloyd being the soloists.

Novello's Oratorio Concerts started on their third season on the 10th with a scheme made up of Mackenzie's "Jubilee Ode" and Dvorák's dramatic cantata, *The Spectre's Bride*. This was the first time Dr. Mackenzie's Ode had been given in St. James's Hall, and it was extremely well performed. It was a genuine pleasure to renew acquaintance with Dvorák's inspired work, which is not performed so often in London as it ought to be. The genius of the Bohemian composer is nowhere more forcibly exemplified than in *The Spectre's Bride*. The music carries one away from first to last by the resistless force of its

spirit and impetuosity. Madame Albani sang her fine solo, "Where art thou, father dear?" and the lovely prayer, "O Virgin Mother, gracious be," with a fervour and intensity of expression that could not have been surpassed. Mr. Santley declaimed the narrative solos with wonderful dramatic vigour; but a mild representative of the spectre-bridegroom was forthcoming in Mr. Harper Kearton. The choir proved up to the standard of previous seasons, and, like the band, did its exacting work very well indeed. Mr. Randegger conducted with noteworthy tact and energy.

London amateurs evinced no great anxiety to make acquaintance with *The Garden of Olivet* at the opening Sacred Harmonic Concert on the 17th. Signor Bottesini again conducted his work, and seemed anything but satisfied with the manner in which it was interpreted—a feeling certainly shared by the majority of the somewhat meagre audience present in St. James's Hall. The gifted contrabassist was, so to speak, at loggerheads with the choir all through. The more they dragged the time and sang out of tune the more he stamped on the ground and knocked his score about with his bâton. In short, the effect was extremely unpleasant, and did not tend to modify the opinion formed of the music at Norwich. The solos, sung by the original quartet, went much better; but the band, like the chorus, betrayed clearly enough that the work had been inadequately rehearsed. As a natural result of all this, *The Garden of Olivet* was coolly received. The remainder of the concert was made up of Mr. W. G. Cusins's Jubilee Cantata, "Grant the Queen a long life," and Mendelssohn's *Lauda Sion*. The former composition had been executed at a State Concert on July 15th, and was now heard for the first time in public. The words are selected from the Scriptures by the Rev. Canon Duckworth. The opening chorus, "Grant the Queen a long life" (preceded by an imposing introductory fanfare), is jubilant in tone and commendably brief. The succeeding tenor solo, "Now know I that the Lord," is expressive and melodious. Very graceful and refined is the flowing chorus, "Behold, He that keepeth Israel;" while even more noteworthy for charm and tenderness of feeling is the soprano solo, "The mountains shall depart." This, unquestionably the gem

of the work, leads without break to the final chorus, another number replete with joyful vigour and excellent musicianly points. Mr. Cusins has scored his cantata with taste and refinement, and he now conducted a thoroughly satisfactory performance of it, the solos being undertaken by Miss Annie Marriott and Mr. Edward Lloyd. Mendelssohn's lovely hymn was conducted by Mr. W. H. Cummings.

At the Crystal Palace on November 5th, a new violinist, M. César Thomson, made his first appearance in England. His performance of Beethoven's violin Concerto was wanting in breadth of style, and marred by showy *ad captandum* effects, notably in the three long cadenzas which he introduced. His display of virtuosity in a solo by Paganini was altogether more satisfactory. An overture by Mr. Hamish MacCunn, entitled "Land of the Mountain and the Flood," was played for the first time, and loudly applauded by a critical audience, who found much to admire in the spirited music and picturesque orchestration of this clever composition. Mr. MacCunn, a young Scotchman not yet out of his teens, had just completed his studies at the Royal College of Music, where he was one of the original scholars. He was summoned to the platform and heartily applauded. At the same concert Madame Belle Cole, the American contralto (possessing an organ of warm, round *timbre*, ample volume, and extended compass) made her *début* at Sydenham, and met with a highly encouraging reception. On the following Saturday were performed Berlioz's Fantastic Symphony, "Episode de la Vie d'un Artiste," and his lyrical monodrama, "Lelio; or, The Return to Life." The solos in the latter work were sung by Mr. Edward Lloyd and Mr. Frederic King. Mr. J. Fernandez filled the post of reader. The choruses were also well given, and the performance on the whole was splendid. There was only a moderate attendance.

Schubert supplied the greater portion of the programme of the Crystal Palace Concert on the 19th. His Symphony in C was played, and an Overture in E minor—a juvenile "exercise," but full of melody and simple charm—now given for the first time; also a selection from the *Rosamunde* music, including the romance,

"Der vollmond strahlt," sung by Mrs. Henschel. Herr Franz Néruda made his *début* before Sydenham amateurs, and played a Concertstück of his own for violoncello and orchestra. The audience was of smaller proportions than that which assembled a week later, when a diversified and interesting programme was gone through. A "grand concerto" for orchestra by Handel (B flat, No. 7) was added to the Crystal Palace repertory, and Rubinstein's Fantasia for orchestra, entitled "Eroica" (in F, Op. 110), was performed for the first time in this country. The latter proved an unsatisfactory work on first hearing. It only appeared in 1886, and is therefore among Rubinstein's most recent orchestral compositions. The key to its meaning is hardly supplied by the title borrowed from Beethoven's third symphony. It ends, truly, with what seems intended for a "Funeral March," but the ideas previously expressed do not at all clearly indicate what kind of hero it was whose obsequies are thus solemnly accompanied. It leaves, as the annotator truly observes, a feeling that the composer should supply us with his own programme if he wishes us to completely appreciate his work. The scoring is clever, though often peculiar and *bizarre*, and it need scarcely be said that to this entire justice was done by the band. Madame de Pachmann (*née* Maggie Okey) made her first appearance at these concerts and gave a finished performance of Schumann's pianoforte concerto, earning in this and her subsequent solos the cordial applause of her audience. Madame Nordica gave a dramatic and impassioned rendering of Isolde's "Liebestod," and also sang an air from Mozart's *Seraglio*. Mr. Manns conducted everything with characteristic ability.

Mr. Henschel inaugurated the second season of the London Symphony Concerts at St. James's Hall on November 15th with a programme attractive enough to have merited a better response from musical amateurs. Had Richter announced Beethoven's C Minor Symphony and the overtures to *Euryanthe* and *Tannhäuser*, with Hans Sachs's monologue from *Die Meistersinger* delivered by Mr. Santley, the room would have simply been crammed. However, it would appear that Mr. Henschel has yet to win the confidence of a large following. He has a fine band,

and the performances given under him are well worth hearing. New items in the present programme were two Melodies for strings by Grieg (Op. 34). These charming pieces were originally songs; the tunes have a pure Scandinavian character, and are exquisitely harmonised. Mr. Santley also introduced a scena and aria from Glinka's second opera, *Russlan and Ludmila*, the music of which is sentimental and stirring by turns. As sung in the opera, on a plain strewn with human bones, the effect of this piece would probably be less pleasant. Mr. Henschel again had his band completely under control, and conducted with his usual spirit. His "readings" revealed naught in the nature of inspiration on one hand, or sensationalism on the other; they were sound and intelligent, and therefore acceptable. Nothing fresh was done at the second concert on the afternoon of the 23rd. Madame Norman-Néruda's performance of the Beethoven violin Concerto formed the most enjoyable item; she was in her finest form, and played magnificently. The audience (again of rather meagre proportions) was justly enthusiastic. The orchestra did well in Mendelssohn's Overture to *Camacho's Wedding* (an early work that deserves to be heard oftener), Schubert's "Unfinished" Symphony, Wagner's "Träume," and Liszt's Symphonic Poem, "Les Préludes."

At the London Symphony Concerts on the 29th was given the first performance in England of the Symphony in C, composed by Wagner at the age of nineteen, the only work of its class he ever wrote. Mr. Henschel had been at some trouble, and doubtless at considerable expense, to secure the sole right of performing the symphony in England, naturally surmising that it would constitute a very attractive item in the scheme of his orchestral concerts. He must, therefore, have been disappointed at the meagre attendance on the occasion of its being brought forward. Nevertheless, in the opinion of impartial musicians this symphony, as the effort of a young man still in his "teens," constitutes a remarkable example of Wagner's mastery over the theory and contrapuntal technicalities of his art. Its history is not a little curious. After being performed in 1832 at Prague, Leipsic, and Würzburg, the score was given to Mendelssohn, then newly appointed to the

direction of the Gewandhaus Concerts. From that time it was never seen again. Years passed, and the symphony would have apparently been forgotten but for some of Wagner's friends, who interested themselves in discovering what had become of it. In 1877 a bundle of orchestral parts was found in the attic of a house in Dresden, and sent to Berlin to Wilhelm Tappert, the musical historian and an old friend of Wagner's, for him to examine. Certain pencil-marks in Wagner's writing led Tappert to conclude that these were the parts of the long-lost symphony, and, to make sure, he sent the subject of the first movement to Bayreuth, when Wagner at once recognised it. Anton Seidl, the celebrated conductor, undertook at the master's request to construct a score from the orchestral parts, but no performance followed until the Christmas Eve of 1882, when the symphony was privately given in Venice at the Liceo Marcello, in honour of Frau Wagner's birthday. Wagner conducted, and it is related that when he laid down the bâton he made the remark, "Nun habe ich zum letzen Mal dirigirt" (I have now conducted for the last time). It was true, for a few weeks afterwards he was no more. Although Wagner when he wrote this symphony had thoroughly studied Beethoven's works, he made little attempt to imitate therein that master's ripest manner. At the same time the introduction and slow movement contain more than one anticipation of the sonorous effects peculiar to the later Wagner. The scherzo indicates an acquaintance with the Ninth Symphony, and a delightfully spirited, vivacious movement it is. On the other hand, the andante distinctly recalls the scherzo of the C minor and the allegretto of the A major symphonies. Wagner candidly acknowledged this, but it did not prevent his preferring the movement to all the others. He was even proud in his old days of the principal theme, which is certainly a very beautiful strain of Beethovian melody, but the treatment is over-lengthy and discursive. The opening allegro is purely in Beethoven's second manner. It is replete with vigour, and, considering that the first and second subjects comprise the entire thematic material of the movement, is tolerably interesting. The finale recalls the corresponding section of Mozart's "Jupiter."

It just answers to Wagner's definition—an "orgie of counterpoint." Towards the end it works up to a climax of rare energy and winds up the symphony in dashing style. The last two movements take less than a third of the time occupied by the whole symphony, viz., three quarters of an hour. The performance was listened to with profound interest and attention. It reflected the highest credit on Mr. Henschel and his orchestra. The audience did not stint its applause either after each movement or at the close, when Mr. Henschel was accorded an emphatic ovation. Notwithstanding this enthusiasm, Wagner's symphony did not further excite public curiosity, and, regarded as a *pièce de résistance*, was decidedly a failure. The scheme further included Gluck's Overture to *Iphigénie en Aulide*, Spohr's "Dramatic" Concerto for violin (superbly played by Madame Norman-Néruda), and Beethoven's "Leonora" Overture.

At the Saturday Popular Concert of the 4th, Mdlle. Janotha appeared for the first time for three seasons, and played Schumann's "Carnival." The programme also included quartets by Mendelssohn and Haydn, led by Madame Norman-Néruda, and a couple of 'cello solos played by Signor Piatti. There was a crowded audience. On the Monday evening following, Mdlle. Janotha played Mendelssohn's "Variations Sérieuses," and took part in Schumann's pianoforte Quartet in E flat. Her rendering of the former work failed to satisfy connoisseurs, who considered it noisy and marred by a "slap-dash" style new to admirers of this clever lady. There was every reason, however, to believe that the peculiarity was purely the outcome of an eccentric impulse, by which Mdlle. Janotha now appeared to be at times unaccountably moved. The Saturday programme on the 12th was also wholly familiar. Beethoven's Quintet in E flat, Op. 4, was played by MM. Straus, Ries, Hollander, A. Gibson, and Piatti. Mdlle. Janotha was again the pianist, and gave a clear, interesting, and unaffected reading of Beethoven's "Sonata Pastorale." She also joined Signor Piatti in Rubinstein's Sonata in D for piano and 'cello. Mr. Straus played Max Bruch's Romance for violin, Signor Romili accompanying admirably. A week later Mr. Hallé was

the pianist; he played the "Moonlight" Sonata, and joined Madame Norman-Néruda in Brahms's Sonata in A for piano and violin, Op. 100, which truly charming work was now added for the first time to the Popular repertory. A Quartet by Fibich, originally introduced in 1883, was repeated at the same concert.

On Monday, the 21st, Madame Néruda led an exceptionally fine performance of Brahms's string Sextet in G, Op 36, the "extra players" being those excellent English artists, Messrs. A. Gibson and Edward Howell. Mdlle. Janotha's interpretation of Beethoven's Sonata in D minor, Op. 31, was unsatisfactory, each movement being taken too fast. On the Saturday of the same week this variable pianist, together with Signor Piatti, brought forward Rubinstein's Sonata in G, Op. 39, for pianoforte and violoncello, never before given at the Pops. It is a much more "advanced" composition than the well-known Sonata in D, Op. 18 Rubinstein's only other work of the class, which was introduced to amateurs at these concerts as far back as December, 1873. In both the composer adheres to recognised form, but in the later sonata he exhibits an infinitely greater measure of freedom in treatment and expression. Of its four movements, the finale is most lucid in design, and most engaging in character. Mdlle. Janotha's *bravura* playing here was particularly brilliant. The opening allegro and the andante are cleverly-written movements, and the scherzo is bright and full of *entrain*. Altogether the sonata was much liked and warmly applauded by a large audience, the executants being recalled. At the concert of Monday, the 29th, Miss Agnes Zimmermann appeared, and played some pieces by Scarlatti in delightful fashion. The vocalists at the Popular Concerts during the month were Mrs. Henschel and Miss Marguerite Hall (two concerts each), Miss Thudichum, Mr. Herbert Thorndike (twice) and Mr. Santley.

The Walthamstow Musical Festival, a new gathering established through the influence of Mr. J. F. H. Read, and held under the direction of that gentleman (a talented amateur residing at Walthamstow), took place on the 21st, 24th, and 26th in a new and spacious hall erected at Mr. Read's expense. Considerable local

interest was manifested in the undertaking, which, on the whole, was attended with success. The choir consisted of about 180 bright, powerful voices, selected from various neighbouring choral societies. At the opening concert *Elijah* was performed. On the second evening, Mr. Read's new Cantata, *Harold*, formed the attraction, and met with enthusiastic favour. The libretto, by the Rev. F. W. Vernham (hon. sec. of the Festival), is founded on Bulwer Lytton's novel, the principal episodes of the story being described in four scenes and an epilogue, written in flowing and suggestive verse. The music reveals contrapuntal ability rather than melodic fluency or lyrical feeling; there is, nevertheless, much spirit and rhythmical energy in many of the numbers, the choruses more especially. The solos were sustained by Mrs. Hutchinson, Miss Hilda Wilson, Mr. John Probert, Mr. Lucas Williams, and Mr. J. E. Lawler. At the third and concluding concert a miscellaneous programme was given.

Farewell recitals were given at St. James's Hall on the 7th and 14th by Josef Hofmann, prior to his departure for America. In each instance the room was crammed to overflowing, but the second recital was noteworthy as having drawn the most profitable audience ever attracted by a single pianist to St. James's Hall, Rubinstein alone excepted. The stalls extended to underneath the balcony, while the first four rows of seats in the orchestra sold at half-a-guinea each, and the remainder at five shillings. What is more, every place in the hall, reserved and unreserved, had been sold for days beforehand.

In spite of a dense fog an enormous gathering assembled in the Royal Albert Hall on Wednesday evening, November 16th, to hear Madame Adelina Patti sing. Besides the *diva*, Madame Trebelli, Miss Elizabeth Hamlin, Miss Frances Harrison, Messrs. Lloyd, Santley, and Piercy took part in the concert, which was of the usual miscellaneous order. The audience would fain have had an encore for each of Madame Patti's songs, but after the first a request was made that they would not persist, as the fog had affected her throat. Nevertheless, she sang two encores in the course of the evening, and save that her intonation was occasionally

a trifle sharp, Patti's display of vocal art was as brilliant and dazzling as ever.

The Royal Society of Musicians did not repeat the experiment which proved so successful in the previous year of giving a performance in Westminster Abbey. The annual concert at St. James's Hall was reverted to, *Elijah* being given instead of the customary *Messiah*. This took place on the 12th, with Miss Anna Williams, Miss Ambler, Miss Hilda Wilson, Mr. Piercy, Mr. Brereton, and Mr. Santley as the principal soloists. Mr. W. H. Cummings conducted, and there was a crowded attendance.

A season of Promenade Concerts, with M. Auguste van Biene as the conductor, began at Her Majesty's Theatre on the 12th. There was a crowd at the opening concert, but as it went on the undertaking obtained only scanty support from the public, and after one or two brief stoppages, came to an end before the close of the year.

The London Ballad Concerts entered upon the twenty-second year of their existence on November 23rd, when the first evening concert of the season took place at St. James's Hall. As usual, a large audience assembled, the stalls being well filled, while the cheaper parts were crowded to excess. The choir, conducted by Mr. Venables, which had for some years taken part in the Ballad Concerts, was for the first time replaced by a specially-formed body of singers, called the London Ballad Concert Choir, and conducted by Mr. Josiah Booth. It consists of bright, fresh voices, tolerably well balanced, and capable of doing justice to exacting madrigals and part-songs. The programme contained a fair proportion of good songs, old and new, while the number of encores demanded and acceded to would alone have made up another concert of decent length.

For the Greek performances of the *Œdipus Tyrannus* of Sophocles, given at the Theatre Royal, Cambridge, this month, incidental music was expressly written by Dr. C. Villiers Stanford, who also conducted.

At the college concert given at Alexandra House on the 17th pupils of the Royal College of Music played a string Quintet by

Beethoven, supposed never to have been publicly performed in England before. It was arranged by Beethoven himself in 1817 from the pianoforte Trio in C minor, Op. 1, No. 3 (date 1796), which is, of course, perfectly familiar in its original form. The quintet, which is marked Op. 104, was played by Messrs. Jasper Sutcliffe, Wallace Sutcliffe, E. Kreuz, A. Hobday, and Arthur Blagrove.

Mdlle. Jeanne Douste gave a pianoforte recital at Princes' Hall on the 25th. The programme included a varied selection of short pieces of Beethoven's Sonata quasi Fantasia, Op. 27, which the young pianist executed with considerable taste and intelligence, her playing showing more refinement than heretofore.

The musical celebrations peculiar to St. Andrew's Day in London were observed on the customary scale at the Royal Albert and St. James's Halls on the 30th. The attendance at Mr. William Carter's Grand Scotch Festival was not much below the average. Mdlle. Sigrid Arnoldson came from Paris expressly to fulfil this, one of the last engagements made for her by the late Mr. Maurice Strakosch, and sang with great success. The other singers at this concert were Madame Antoinette Sterling, who introduced a new Scotch song by Dr. A. C. Mackenzie, called "A dear Wifey;" Mr. Sims Reeves, who was in capital voice and rapturously received; Miss Winifred Parker, Mr. Dalgety Henderson, and Signor Foli. St. James's Hall was densely thronged soon after the doors opened. The only fresh feature in Mr. Austin's Scotch Ballad Concert was the first appearance of Miss Liza Lehmann and Mrs. William Wallace. The Glasgow Select Choir, as usual, came south to take part in the concert. Madame Patey, Mr. Edward Lloyd, Mr. Walter Clifford, and Mr. Santley also appeared, and Signor Piatti and Mr. Sidney Naylor accompanied.

On Saturday, November 12th, *H.M.S. Pinafore* was revived at the Savoy Theatre. The Gilbert and Sullivan operas are generally allowed to run to the full length of their tether, and in reviving them—as was amply demonstrated in the case of *The Sorcerer*—

some special feature is needed in order to arouse public curiosity afresh. This is precisely what was supplied in the *reprise* of *H.M.S. Pinafore*. The dialogue was the same, the lyrics and the music were untouched, the cast was only half altered; but the equipment was a vastly different affair. The deck of the "Pinafore" ten years ago at the Opera Comique was a neat little miniature, showing a tiny section of one side of a ship. At the Savoy it was now a substantial reproduction of the entire quarter-deck of a man-of-war, with its great solid mizen-mast and yards complete, and with "stays," bulwarks, and gun-batteries on either hand. Looking at the "wingless" stage—a charming panorama of Old Portsmouth Harbour—and watching the nimble sailor lads, as again and again they scrambled up and down the rigging, it required a very small effort of the imagination to fancy one was on board ship and that the whole thing was real. The members of the old cast, Mr. Grossmith, Mr. Rutland Barrington, Mr. Temple, and Miss Jessie Bond were better than ever. A delightful representative of Josephine was found in Miss Geraldine Ulmar; Miss Rosina Brandram's fine contralto voice and sense of humour had ample room for display as Little Buttercup; and Mr. J. G. Robertson, hitherto known as a pleasing concert tenor, did fair justice to the part of Ralph Rackstraw. Sir Arthur Sullivan conducted on the first night, and received a regular ovation at the hands of a brilliant audience.

Jenny Lind (Madame Otto Goldschmidt) passed peacefully away, after a lingering illness, at Malvern, on Wednesday, November 2nd, and was buried in that town. If the death of this famous singer failed to produce a universal outburst of sorrow, it was only because so many years had elapsed since she shone actively among the most brilliant of operatic stars. To what extent Jenny Lind bewitched the public with her matchless voice and wondrous art forty years ago it is needless to tell. Her sensational appearances and her premature retirement are among the conspicuous musical events of the century. Let it now be added that her charitable deeds and her spotless life won for her the admiration and esteem of all who were not fortunate enough to enjoy personal experience

of her rare artistic powers. Jenny Lind was born in Stockholm, and first appeared on the operatic stage in that city in 1838. She made her *début* in London in 1846, retired from the stage in 1849, and was married three years later to Mr. Otto Goldschmidt.

OBITUARY.—Jenny Lind-Goldschmidt (singer), London, 2nd.

DECEMBER.

Mr. F. H. Cowen's Oratorio, *Ruth*, produced at the Worcester Festival in September, was performed in London for the first time at Novello's Oratorio Concerts on December 1st, under the composer's direction, and received with unqualified favour. Several times in course of the performance had Mr. Cowen to respond to acclamations called forth by the irresistible charm of his music, and not least of all those portions which, in a sacred building, had struck the hearer with a slight sense of incongruity, as being unsuited, not to the text indeed, but to the place. The choral dances, which had sounded so very secular in the cathedral, seemed in St. James's Hall to impart no more than the needful "local colour" to the harvest rejoicings at the threshing-floor of Boaz. Take it for all in all, *Ruth* is decidedly the finest choral work Mr. Cowen has written. Madame Albani, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills sustained their original parts, and Miss Agnes Larkcom took the minor character of Orpah in place of Miss Anna Williams. The band and chorus worked with efficiency and goodwill, and Mr. Cowen conducted in his ablest manner. Another of these concerts took place on the 15th, when an admirable performance was given of Mr. J. F. Barnett's *Ancient Mariner*. This cantata is comparatively seldom heard in the Metropolis, whereas in the provinces it has enjoyed the continuous favour of choral societies since its production at a Birmingham Festival in 1867. Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Santley constituted the solo quartet, Madame Patey and Mr. Santley sustaining their original parts. The general performance left little to be desired. It was con-

ducted by the composer, and elicited frequent applause. Included in the same scheme was Mendelssohn's 114th Psalm and Dr. Villiers Stanford's "Irish" symphony, the latter work being splendidly played. The hall was not very full.

On the 8th, the Royal Albert Hall Choral Society performed *The Creation*, and the Sacred Harmonic Society *The Golden Legend*. The soloists in the oratorio were Madame Albani, Mr. Charles Wade, and Mr. Bridson. A great success was won by the popular Canadian artist, who now sang in the *Creation* for the first time at the Albert Hall; indeed, she had never before undertaken the entire soprano music of the work. Her delivery of the two chief airs, "With verdure clad" and "On mighty pens," was marked by a charm of voice and style and a purity of expression that roused the audience to enthusiasm. In short, Madame Albani shared the honours of the evening with Mr. Barnby's matchless choir. Mr. Bridson won a hearty round of applause for "Rolling in foaming billows." Considering the unfavourable weather and the competing attraction, the attendance at the Sacred Harmonic Concert was surprisingly good. The performance, under Mr. Cummings, was creditable. Mr. Bantock Pierpoint sang the music of Lucifer instead of Mr. Watkin Mills, indisposed; Mr. Edward Lloyd, as Prince Henry, proved yet once again "a host in himself," while Miss Anna Williams undertook the music of Elsie, Miss Hope Glenn that of Ursula, and Mr. W. G. Forington the few bars allotted to the Forester. The Dead March in *Saul* was played at the commencement of the concert as a mark of respect to the memory of the late Sir George Macfarren. It was followed by the unaccompanied chorus, "Remember not, Lord, our offences," from the composer's oratorio, *King David*.

The main features of the Crystal Palace programme on the 3rd were the first appearance of Señor Alberto Geloso as the solo violinist in the Mendelssohn concerto; a perfect performance of Mr. G. A. Clinton of Rietz's clarinet concerto; the charming singing of Mdlle. A. Trebelli; and a praiseworthy rendering of some madrigals by the Crystal Palace Choir. At the next concert Herr Bernhard Stavenhagen's performance of Beethoven's piano-

forte concerto in C minor won the hearty approval of his critical listeners. It was a sound, conscientious reading of the work, unmarred by mannerisms, and distinguished by a free, elegant style. As a solo he played, for the first time here, Liszt's "Hungarian Rhapsody," No. 13, which enabled him to display to special advantage his astounding mechanical facility and perfect command over the most delicate variations of light and shade. An encore was insisted upon, and in response he played Liszt's paraphrase of Chopin's "Chant Polonais." Mr. Manns introduced to Sydenham *habitués* the study on *Tristan*, by Wagner, entitled "Träume," and directed among other things a really magnificent performance of Beethoven's Symphony in A (No. 7). Mr. Santley was the vocalist. On the succeeding Saturday, Mr. F. H. Cowen conducted his Oratorio, *Ruth*. The solos were sung by Miss Anna Williams, Miss Agnes Larkcom, Madame Patey, Mr. Edward Lloyd, and Mr. Watkin Mills.

At the fourth London Symphony Concert, Mendelssohn's *Ruy Blas* overture, Chopin's pianoforte Concerto in F minor (the solo beautifully played by Mdlle. Janotha), Grieg's Melody for strings and Dvorák's "Slavic Dance" in A flat (No. 3) made up an agreeable afternoon's scheme, presented as it was in a fashion that connoisseurs could not pronounce other than excellent. Miss Lena Little was the vocalist, and sang with rare charm and dramatic expression Berlioz's Rêverie, "La Captive." Mr. Henschel again presented an interesting programme on the 13th, and the attendance was an improvement on the average. After Brahms's "Tragic" overture, the able conductor resigned his *bâton* to Mr. Barnby and took the bass part of Gurnemanz in the Scene by the Holy Spring, otherwise known as the "Charfreitags-Zauber," from Wagner's *Parsifal*. The music of the "pure hero" was sung by Herr O. Niemann, a son of the famous German tenor, and a *débutant* in this country. His voice is rather small, but sympathetic and well trained, and he sings with remarkable variety and intensity of expression, as was evidenced not only in the *Parsifal* excerpt, but in songs by Schubert and Schumann. The novelty of the evening was a "Marche Slave"

by Tschaikowsky, a characteristic and somewhat noisy funeral march, introducing the Russian National Anthem. This and Schumann's fine Symphony in C were irreproachably played by the band, while between the two works came a couple of violoncello solos executed by Signor Piatti. There was a very scanty attendance at the concert of the 21st, when Wagner's symphony underwent repetition. Wagnerites were even more severely neglectful than before, and general amateurs evidently refused to interest themselves in the work. Mr. Henschel lost heavily by his investment in the rights of this symphony, which were limited to a certain period within which Wagner's family had determined to withdraw the symphony from public hearing. At the same concert Herr Bernhard Stavenhagen gave a superb performance of Liszt's pianoforte Concerto in E flat, supplemented by an equally fine rendering of Bach's Chromatic Fantasia and Fugue. Weber's *Der Freischütz* and Brahms's "Academic" Overtures completed the scheme.

At the Monday Popular Concert of the 5th, Madame Norman-Néruda shone to brilliant advantage in Spohr's A minor Quartet, Op. 74, No. 1; MM. Ries, Hollander, and Piatti being her coadjutors. Far less perfect a display of art was Mdlle. Janotha's rendering of Schumann's "Faschingsschwank aus Wien." The two ladies were associated in Beethoven's pianoforte and violin Sonata in C minor, Op. 30. The vocalist was Miss Bertha Moore, who sang Taubert's "In a distant land" with such purity of voice and method that the audience insisted on her repeating a verse. At the succeeding Saturday Concert the only items calling for mention were a really magnificent interpretation of Schumann's "Etudes Symphoniques" by Miss Agnes Zimmermann, and Mr. Edward Lloyd's beautiful singing in Beethoven's "Adelaide" and Piatti's "Serenade." The programme of the 12th included Beethoven's "Rasoumowski" Quartet in F, Op. 59; Haydn's pianoforte Trio with the "Gipsy Rondo;" and Schumann's piano and violin Sonata in A minor, Op. 105, executed by Mdlle. Janotha and Madame Norman-Néruda; Mr. Lloyd again being the vocalist. On the 17th, Mr. Charles Hallé and Madame Néruda played the

"Kreutzer" Sonata before an enormous audience; Signor Piatti introduced his new 'cello solo, entitled "Ossian's Song;" Mrs. Henschel sang, among other things, Bishop's "Should he upbraid." At the last concert before the Christmas recess, on the 19th, the principal items were Beethoven's Quartet in F, Op. 135; Schumann's incomparable Quintet for piano and strings, and a Duet in E minor for violin and viola by Spohr, given here for the first time, and played by Madame Norman-Néruda and Herr Straus. The pianist was Mdlle. Janotha, who once more proved herself the most variable of artists by giving a very unsatisfactory reading of Chopin's Ballade in A flat. Miss Liza Lehmann sang songs by Schumann and Maude V. White in her usual tasteful manner.

The Bach Choir performed a selection of unaccompanied pieces at Princes' Hall on the 20th. The concert, which began at the unusual hour of 5.30 p.m., was fully attended. Included in the programme were a "Magnificat" by G. Gabrieli, two Psalms by Sweelinck, a Christmas Carol by Prætorius, a "Stabat Mater" by Palestrina, and a madrigal by Gibbons—all composers belonging to the sixteenth century; together with more modern pieces, such as Samuel Wesley's motet, "Omnia vanitas;" a motet by Brahms, "Es ist das Heil;" a German Volkslied, "In stiller Nacht," harmonised by the same composer, and R. L. de Pearsall's fine part-songs, "Allen-a-dale" and "Sir Patrick Spens." Some of these had been publicly performed by the Bach Choir before; others had not, Palestrina's "Stabat Mater" being given for the first time in England. This characteristic piece of solid scholastic church-music is written for two choirs, with a quartet of solo voices for each. The original manuscript is preserved in the Vatican, and the edition used on the present occasion was that published by Wagner when he was Capellmeister at Dresden (1842-6). The difficulties of Palestrina's hymn were not satisfactorily surmounted by the choir, albeit carefully conducted by Dr. Stanford. Miss Emily Shinner played Tartini's violin sonata in G major and Dr. Hubert Parry's new Partita in D minor for violin and pianoforte, displaying in both works a pure intonation, intelligent phrasing, and

excellent technical proficiency. Her efforts were loudly applauded. Dr. Parry accompanied.

The Orchestral Concert of the Royal College of Music given at Princes' Hall on the 10th was in all respects successful. It served to demonstrate once more the prevailing characteristic of this institution—"quality, not quantity." Everything, so to speak, was on a small scale, but distinctly good of its kind. The band numbered only fifty performers (half a score of whom were either professors or professionals), but the material was unexceptionable, the playing distinguished by much refinement and absolute precision. Again, there were only sixty in the choir, and the balance of voices was altogether disproportionate, two-thirds being sopranos and altos; but the quality of the tone was delicate, and the singing revealed high intelligence and training. Mr. Jasper Sutcliffe showed a broad, expressive style and capital tone in Max Bruch's Romance for violin; and Miss Marian Osborn exhibited qualities of decided promise as a pianist in Mendelssohn's Rondo Brillant, Op. 29. Mr. Daniel Price sang the baritone air from Verdi's *Don Carlos* with vigour and feeling. His fine, powerful voice was more correctly produced than when heard twelve months before, and as a singer he showed to better advantage than ever. Mr. Henry Holmes conducted with commendable tact.

The students of the Royal Academy of Music paid a fitting tribute to the memory of their recently departed principal by performing his finest oratorio, *St. John the Baptist*, at the orchestral concert given in St. James's Hall on the 17th. The rendering was worthy of the occasion; for, thanks to the unremitting care and zeal of all concerned, Sir George Macfarren's masterpiece went from first to last with the utmost smoothness. The young ladies wore a black band round the left arm, and the gentlemen appeared in black ties. Numerically speaking, the sexes were most unevenly balanced, but all alike sang with a steadiness, a vigour of attack, and an intelligent observance of *nuances* that reflected high credit upon their talented conductor, Mr. Joseph Barnby. The music of St. John was remarkably well sung by Mr. David Hughes, who displayed a resonant, sympathetic baritone voice. The tenor part

of Herod was agreeably sustained by Mr. Faithful Pearce. Miss Hannah Jones sang the contralto music of the Narrator with good declamatory feeling, Miss Greta Williams taking one solo in effective style; while Miss Lilian Crabtree delivered the florid soprano solo, "I rejoice in my youth," with considerable power and *verve*. The Obsequiel March from Macfarren's incidental music to *Ajax* was played as a mark of respect at the beginning of the concert.

A most commendable display was made at the Guildhall on the 3rd by students of the Guildhall School of Music. The Lord Mayor and Sheriffs, with their wives, attended in state, and his lordship sanctioned an encore of a new civic anthem, "Hail to the Lord Mayor," expressly written and composed in his honour by Mr. Weist Hill. The worthy Principal conducted, and had every reason to be proud of his fine orchestra and chorus. The work done in the course of the afternoon did immense credit to all concerned.

Another capital academical concert was that given on the 15th at Steinway Hall by pupils of the Hyde Park Academy of Music. Mr. H. F. Frost, the organist of the Chapel Royal, Savoy, conducted a choir of a score or so of young ladies who sang in very creditable style, displaying a nice quality of tone, careful attention to the beat, a good *crescendo*, and true intonation. It was pleasant to hear this small body of amateurs doing justice to such a task as the female choruses in Mancinelli's cantata *Isaiah*, earning the honour, moreover, of performing the first notes of that work yet heard in London. Under Mr. Frost's firm, reliable guidance, they sang the difficult music in a manner that won the hearty approval of a large audience.

A performance of *The Ancient Mariner* was given by the Kensington Orchestral and Choral Society on the 16th, before an audience which crammed the Kensington Town Hall to excess. The execution of Mr. Barnett's composition was exceedingly creditable, and the applause enthusiastic. The vocalists were Miss Eveleen Carlton, Miss Ellen Marchant, Mr. Percy Palmer, and Mr. Lucas Williams, and Mr. William Buels conducted. The second

part consisted of a miscellaneous selection, including a pianoforte solo played by Miss Marian Buels.

The Heckmann Quartet gave the first of a series of three concerts at Princes' Hall on the 2nd. A rather meagre audience attended. Beethoven's posthumous Quartet in B flat, Op. 130, was the chief item in the programme. It was preceded by the so-called "Great Fugue," originally written by Beethoven as finale to the same work, and said to be now heard for the first time in London. Unqualified praise may be accorded Herr Heckmann and his companions for the earnestness and intellectual spirit brought to bear upon their interpretation of this strange and intricate music. From Beethoven's "Third Period" to Haydn's Quartet in C, Op. 33, No. 3, was not an exactly easy transition, but it was fortunately bridged over by Brahms's Sonata in A, Op. 100, for piano and violin, wherein Herr Heckmann had the assistance of that admirable pianist, Madame Haas. The Andante and Finale from Dittersdorf's Quartet in E flat completed the scheme. At the second concert on the 9th, there was again a very small attendance. A Quartet by Sgambati in D flat, Op. 17, was played for the first time. It is a rhapsodical work, and of the opening and closing movements neither "head nor tail" could be made. The scherzo and adagio proved more interesting. A Quartet in F, Op. 147, by Rheinberger, and Schubert's Quartet in G, Op. 161, were also played. At the third concert on the 15th, the Heckmann artists gave a wonderfully fine performance of Beethoven's great Quartet in C sharp minor, Op. 131.

Mr. William Nicholl gave a chamber concert at Steinway Hall on the 16th, and introduced an admirably-written Cycle of songs for four voices with piano accompaniment, by Miss Mary Carmichael. Miss Louise Phillips, Miss Marguerite Hall, Mr. Nicholl, and Mr. Herbert Thorndike comprised the quartet.

The London Ballad Concert of the 7th derived special interest from the first appearance this season of M. Vladimir de Pachmann. It was a little curious that the accomplished Russian pianist should make his *rentrée* after a long absence at a concert

devoted to other than classical music, but the fact did not detract from the warmth of his welcome or the beauty of his playing. His rendering of a mazurka by Chopin and Henselt's "Poème d'amour" was marked by all the wonted characteristics of his style—rare purity of touch and exquisite graduations of tone allied to faultless *mécanisme* and great tenderness of expression.

Mr. Kuhe gave a concert at the Royal Albert Hall on the evening of the 6th, whereat Madame Adelina Patti took leave of her London admirers before starting on her long tour in America. Every seat in the vast building was filled, and to add to the impressiveness of the sight, the electric light was introduced for the first time. In each box on every tier shone an incandescent light, bringing each interior into clear relief, and helping to form a *coup d'œil* that can only be described as fairy-like. For the *diva* the night was a series of triumphs. She was received with the utmost enthusiasm, and compelled to grant an encore after each of her pieces. Her first air, "Ardon gl' incensi," from *Lucia*, was superbly sung, and as an encore she gave Schubert's "Serenade." Next came a marvellous display of vocalism in the *polacca*, "Son vergin vezzosa," for which "Comin' thro' the rye" was substituted. Finally, Madame Patti sang with exquisite pathos a charming new song of Tito Mattei's, "Kiss and Good-bye," accompanied by the composer, which she followed up with "Home, sweet home." The delight of the audience knew no bounds; again and again had the favourite artist to come forward and curtsey her adieux before they would finally let her go. Madame Trebelli, Mr. Edward Lloyd, and Mr. Santley completed a matchless vocal quartet; Misss Kuhe (piano), Miss Marianne Eissler (violin), and Mr. Leo L. Stern (violoncello) played solos; and a full orchestra, conducted by Mr. Cusins, executed the accompaniments and some pieces in capital style. Mr. Ganz was at the piano.

A series of *opéra-bouffe* performances of the French Plays (Royalty Theatre) began on the 5th with Offenbach's *La Périchole*. Mdlle. Humberta and M. Dekernel sustained the two leading *rôles*.

Dr. C. Villiers Stanford was this month elected to the chair of Professor of Music at Cambridge University, rendered vacant by the decease of Sir George Macfarren. The appointment created the utmost satisfaction, for apart from his distinguished abilities Dr. Stanford's long and prominent connection with the University constituted a claim which could not possibly have been passed over.

INDEX.

PAGE

ABRAMOFF, Signor. Début 37
ALBERT HALL CHORAL SOCIETY 5, 21, 29, 44, 93, 119, 133
ARDITI, Luigi, Junior. Début 63
ARNOLDSON, Mdlle. Sigrid. Début 70
AUER, M. Leopold. Reappearance 34

BACH CHOIR 36, 59, 136
BACH, J. S. Double Chorus, "Now shall the grace" 36
"Magnificat," with Franz accompaniments 93
Prelude in E, for Violin 61
BARGIEL. Suite for Violin and Piano 62
BARNETT, J. F. Cantata, *The Ancient Mariner*, revived 132
BATTISTINI, Signor. Début 70
BEETHOVEN. Sonata in F for Piano and Horn (Op. 17) 18
Cantata in memory of Joseph II. 59
"Great Fugue" (Op. 133) 139
Music to *Egmont* revived 32
String Quintet (Op. 104) 128
BENNETT, George J. "Serenade in Symphonic Form" 32
Overture, "Jugendträume" 113
BERLIOZ. "Te Deum," revived in London 59
BIZET. Opera, *Les Pêcheurs de Perles* (*Leila*), produced... 41
BONAWITZ, J. H. Opera, *The Bride of Messina*, recited 47
BORELLI, Mdlle. Début 70
BORGHI, Mdlle. Adelina. Début 27
BOTTESINI. Oratorio, *The Garden of Olivet*, produced ... 107, 120
BRAHMS. Sonata in F, Piano and 'Cello (Op. 99) 48, 85
Pianoforte Trio in C minor (Op. 101) 48, 86
Sonata in A, Piano and Violin (Op. 100) 63, 126
BROCH, Mdlle. Jenny. Début. 73
BRUCH, Max. Contralto Scena from "Achilleus" 9
Prelude to *Loreley* 46
BRUCKNER, Anton. Symphony in E, No. 7 55

CAMBRIDGE MUSICAL SOCIETY 78
CAMPELLO, Signor. Début 52
CARMICHAEL, Miss MARY. Cycle of Songs 9
CARNELLI, Signor. Début 41
CARRODUS, J. T. "Meditation" for Flute and Orchestra 103
CAYLUS, M. Début 28

PAGE
CELLIER, Alfred. Comic Opera, *Dorothy*, cast changed 24
Cantata, *Gray's Elegy*, revived 61
Comic Opera, *Sultan of Mocha*, revived 103
CHAMBER CONCERTS.
Buhl, August 87
Coenen and Wiener 37
Cusins, W. G. 84
Ernest, Gustav 64
Frickenhaus and Ludwig 62, 86
Ganz, William 96
Hallé, Charles 62, 85, 94
Hausmann, Herr 38, 48
Heckmann Quartet 139
Henschel, Mr. and Mrs. (Vocal) 37
Nicholl, William 139
Peiniger, Otto 64
Shinner Quartet 87
Wade, Charles 62
Wieniawski, Joseph 86
Wind Instrument Concerts 48
CHERUBINI. Fourth Mass at Norwich 112
COBB, Gerard. Motet, "Surge illuminare" 36
COLE, J. Parry. Opera, *A Romance of the Harem*, produced 63
COLE, Madame Belle. Débuts 119, 121
COLLISSON, W. Houston. Début 60
COR-DE-LASS, Señor. Début 6
CORDER, Frederick. Opera, *Nordisa*, produced at Liverpool 11
Opera, *Nordisa*, produced in London 49
"Roumanian" Suite (Op. 18) 57
Suite, "Scenes from *The Tempest*" 45
COSTA. Oratorio, *Eli*, revived 29
COWEN, Frederic H. Cantata, *Sleeping Beauty*, in London 28
Cycle of Songs (Song Recital) 36
Oratorio, *Ruth*, produced 99, 132, 134
Symphony, "Scandinavian," at Philharmonic 33
Symphony in F, No. 5 78
CRYSTAL PALACE CONCERTS ... 16, 32, 45, 57, 81, 112, 121, 133
CUSINS, W. G. Jubilee Cantata given in public... 120

DAVID, Félicien. Symphonic Ode, "The Desert," revived 32
DVORAK. Sextet in A, for Strings (Op. 48), revived 19
Cantata, *The Spectre's Bride*, revived 119
"Légendes" Nos. 9 and 10 for Orchestra 61
"Légende" No. 1 for Orchestra 85
"Stabat Mater" at Norwich 107
"Symphonic Variations" for Orchestra 54

PAGE
EISTEDDFOD, Welsh National. Held in London 97
ELLICE, Miss Pauline. Orchestral Concert. Début 94
ENGLE, Miss Marie. Début 27
ERNEST, Gustav. Cantata, *Love's Conquest* 64
Cantata, *The Convent Bells* 64

FABBRI, Mdlle. Début 68
FANING, Eaton. Part-Song, "Moonlight 61
FESTIVALS. Worcester 99
Huddersfield 105
Norwich 106
Walthamstow 126
FIGNER, M. Début 52
FOOTE, Arthur. Pianoforte Trio in C minor 7
Serenade for strings, in E 8
FOX, George. Opera, *Macaire*, produced 104

GADE, Niels. Sonata in B flat, for Piano and Violin (Op. 62) 86
GADSBY, Henry. Intermezzo, "Forest of Arden" 32
GAMBOGI, Mdlle. Elvira. Début 72
GARULLI, Signor. Début 42
GELOSO, Señor Alberto. Début 133
GERMAN, J. Edward. Symphony in E minor 95
GILLET, M. Début 84
GLINKA. "Trio Pathétique" for Piano, Clarinet, and Bassoon ... 48
Baritone Scena, from *Russlan and Ludmila* 123
Opera, *Life for the Czar*, produced 89
GOOD FRIDAY CONCERTS 44
GOLDMARK. Prelude to *Merlin* 54
Quintet in B flat 62
GOMES, Miss Alice. Début 45
GOUNOD. Opera, *Mireille*, revived 43
Song, "The Holy Vision" 109
Suite Concertante for Piano-pédalier 46
Walpurgis Night Act (*Faust*), produced 72
GRAUN. Cantata, *Der Tod Jesu*, produced 47
GRIEG. Suite for Piano, "Aus Holbergs-Zeiten" 19
Melodies for Strings (Op. 34) 123
GROLL, Miss Amelia. Début 50
GUILDHALL SCHOOL OF MUSIC 138
GUILLE, Signor. Début 84
GUTRI, Miss. Début 27

HANDEL. Grand Concerto in B flat (No. 7) 122
HASTREITER, Mdlle. Hélène. Début 27
HATTERSLEY, F. K. Concert-overture at Crystal Palace 16
HAYDN. Symphony in D minor 61

PAGE
HEGYESI, Herr. Début 62
HERZOGENBERG, H. Von. Sonata in E flat, Piano and Violin ... 64
HILL, H. Weist. Civic Anthem, "Hail to the Lord Mayor" 138
HOFMANN, Josef. Début, &c. (see also recitals) 74, 76, 94, 113, 114
HOLLAENDER, Herr Gustav. Début 62
HOLMES, Henry. Symphony in C, "Boscastle" (Op. 43) 34
HUMMEL. Septet revived 18
HYDE PARK ACADEMY OF MUSIC 95, 138

JAKOBOWSKI, Edward. Comic Opera, *Mynheer Jan*, produced ... 24
JANOTHA, Mdlle. Re-appearance 125
JOACHIM, Dr. Re-appearances 18, 19

KALISCH, M. Paul. Début 74
KENSINGTON ORCHESTRAL AND CHORAL SOCIETY ... 138
KING, Oliver. Concerto for Violin 8
KLENGEL. Herr Julius. Début 34
KUHE, William. Concerts 64, 140
KUPFER-BERGER, Madame. Début 68
KWAST, Herr. Début 31

LEHMANN, Mdlle. Lilli. Reappearance 73
LESLIE'S CHOIR. Disbanded this year... ... ... 36, 47, 61
L'HERIE, M. Début 27
LIND, Jenny. Biographical Note 130
LISZT. "Fantasia quasi Sonate" ("Après une Lecture de Dante") ... 24
LITTLE, H. Walmsley. Cantata, *The Rock of Israel*, produced ... 21
LOGHEDER, Signor. Début 26
LONDON BALLAD CONCERTS 128, 139
LONDON MUSICAL SOCIETY 59
LONDON SATURDAY EVENING CONCERTS 60
LONDON SYMPHONY CONCERTS 8, 17, 34, 122, 134
LORRAIN, Signor. Début 53
LUCIA, Signor De. Début 70

MACFARREN, Sir George. Overture to *Kenilworth* 76
Biographical Note and Funeral Service 117
Oratorio, *St. John the Baptist*, revived 137
MACFARREN, Walter. Suite for Pianoforte 64
MACKENZIE, Dr. A. C. "Pedlar's Song" (Shakespeare) 6
Intermezzo, "On the Waters" (*Jason*) 53
"Jubilee Ode," produced Crystal Palace 82
„ „ at Norwcih 107
„ „ in London 119
Scotch Song, "A Dear Wifey" 129
MACPHERSON, C. S. Overture "The Student of Salamanca" ... 64
MANCINELLI, Signor Luigi. Début 68
Cantata, *Isaiah*, produced 109

PAGE

MARCOLINI, Mdlle. Amelia. Début 91
MARSH, Alec. Début 112
McCUNN, Hamish. Overture "Land of the Mountain and the Flood" 121
MEI, Mdlle. Medea. Début 52
MENDELSSOHN. Octet for strings, revived 20
Music to *Athalie*, revived 32
Overture, *Camacho's Wedding*, revived 123
MEYSENHEYM, Mdlle. Cornélie. Début 43
MIRANDA, Signor. Début 27
MOODY, Miss Fanny. Début 44
MOZART. Quartet-Concertante for wind 33
Adagio in E for Violin 61
Aria, "Per questa bella mano" 57
Don Giovanni Centenary 113

NAVARRINI, Signor Francesco. Début 68
NAWRATIL, Karl. Piano Quintet in D (Op. 16) 85
NIEMANN, Herr O. Début 134
NORDICA, Madame Lillian. Début in Opera 26
Début in Oratorio 44
NORMAN-NERUDA, Madame. Orchestral Concerts 61, 85
NOVELLO'S ORATORIO CONCERTS 15, 28, 119, 132

OBITUARY.
Adams, Julian 65
Broughton, James 33
Caracciolo, Luigi 96
Cocks, Robert 48
Francis, Thomas 104
Hecht, Edward 38
Husk, W. H. 98
Knight, Rev. J. P. 87
Lind, Jenny 131
Macfarren, Sir George 118
Pasdeloup, Jules 93
Ralph, Francis 104
Sloper, Lindsay 96
Stoepel, Robert 118
Strakosch, Maurice 118
Welch, J. B. 96
OFFENBACH. Comic Opera, *Madame Favart*, revived... ... 48
Comic Opera, *La Périchole*, revived in French 140
OPERA. Italian, at Covent Garden 26, 41, 51, 52, 66, 89
English, at Drury Lane 44, 49, 66
English, at Liverpool 11
Italian, at Drury Lane 68, 92
Italian, at Her Majesty's 72, 88

PAGE
OPERATIC CONCERT. At Royal Albert Hall 39
ORSINI, Madame Mazzoli. Début 41
OSELIO, Mdlle. Gina. Début 74
OXILIA, Signor. Début 73

PACHMANN, Madame de. Reappearance 122
PALESTRINA. "Stabat Mater" 136
PALICOT, Mdme. Lucie. Début 46
PARRY, Dr. C. Hubert. Ode, "At a Solemn Music" 59
Partita in D minor, for Piano and Violin 86, 136
Symphony in F 77
PATTI, Madame Adelina. First appearance at Her Majesty's ... 88
PATTI CONCERTS 64, 83, 127, 140
PHILHARMONIC SOCIETY 32, 46, 56, 75
PIANOFORTE RECITALS.
Bache, Walter 23, 115
Beringer, Oscar 63
Bonawitz, J. H. 115
Buonamici, Signor 94
Douste, Jeanne, Mdlle. 94, 129
Hartvigson, Anton 37
Hofmann, Josef 74, 94, 115, 127
Kleeberg, Clotilde, Mdlle. 86
Matthey, Tobias 38
Napoleon, Alfred 38
Pachmann, Vladimir de 84
Pauer, Max 37
Remmert, Martha, Mdlle. 87
Saint-Saëns, Camille 63, 84
Schönberger, Herr 9, 23, 37
Stavenhagen, Herr 9
Zimmermann, Agnes, Miss 38
PIATTI, Signor. 'Cello Solo, "Ossian's Song" 136
PLANQUETTE, Robert. Comic Opera, *The Old Guard*, produced ... 116
PONTI, Mdlle. Début 67
POPULAR CONCERTS 5, 18, 30, 39, 114, 125, 135
1000th Concert programme 39
PREVOST, M. Début 67
PROMENADE CONCERTS. Covent Garden 98, 102, 116
Her Majesty's 98, 103, 128
PROUT, Ebenezer. Symphony in F, No. 4 16
Cantata, *The Red Cross Knight*, produced 105
Scena, "The Song of Judith" 109

RAFF. "Ungrisches" for Violin with Orchestra 85
RANDEGGER, Alberto. Scena, "Prayer of Nature" 75, 109
READ, J. F. H. Cantata, *Harold*, produced 127

PAGE
RESZKE, M. Jean de. Début 68
RICHTER CONCERTS 53, 77, 93
ROSSINI. "Messe Solenelle" revived 29
ROYAL ACADEMY OF MUSIC 47, 95, 137
ROYAL COLLEGE OF MUSIC 37, 83, 94, 128, 137
ROYAL SOCIETY OF MUSICIANS 123
RUBINSTEIN, Anton. Fantasia for Orchestra, "Eroica" 122
Sonata in G, Piano and 'Cello (Op. 39) 126

SACRED HARMONIC SOCIETY 9, 22, 29, 120, 133
SAINT-SAENS. "Hymn to Victor Hugo" (Pianoforte transcription) 63
Four Concertos at one Concert 84
Psalm XIX. at Norwich 107
SCHARWENKA, Xaver. "Andante Religioso" (Op. 46) 102
SCHNEIDER, Mdlle. 9
SCHONBERGER, Herr. Début 7
SCHUBERT. Mass in E flat at Worcester 99
Overture in E minor 121
SCHUMANN, Madame. Reappearances 30, 33
SCHUMANN. Selections from *Genoveva* 36
SCOTCH CONCERTS 129
SGAMBATI. Quintet for Piano and Strings 84
Quartet in D flat (Op. 17) 139
SMETANA. Overture, "Lustspiel"... 32
SPADI, Signor. Début 67
SPAGNA, Mdlle. Di. Début 66
SPOHR. Oratorio, *Calvary*, revived 15
Duet in E minor, for Violin and Viola 136
Oratorio, *Last Judgment*, at Worcester 99
Piano Quintet in C minor (Op. 53) 20
Piano Trio in F (Op. 123) 94
STAGI, Signor. Début 53
STAINER, Dr. Cantata, *The Crucifixion*, produced 21
STANFORD, Dr. C. Villiers. Piano Quintet in D minor (Op. 25) 31, 37, 86
ST. JAMES'S HALL. Lighted by Electricity 53
Appointed Professor at Cambridge 141
Duet from *Canterbury Pilgrims* 46
Incidental Music to *Œdipus Tyrannus* 128
Symphony in F minor, "The Irish" 80, 112
SUNDAY MUSICAL SERVICES 116
SULLIVAN, Sir Arthur. Comic Opera, *Ruddigore*, produced 10
Comic Opera, *H.M.S. Pinafore*, revived 129
Concerto in D for 'Cello and Orchestra 22

TAFFANEL, M. Début 84
THOMAS, A. Goring. Suite de Ballet 79

PAGE
THOMSON, César. Début 121
TORESELLA, Mdlle. Début 70
TREBELLI, Mdlle. Antoinette. Début in Oratorio 29
TSCHAIKOWSKY. "Caprice Italien" for Orchestra 93
"Marche Slave" 134
TURBAN, M. Début 84

VERDI. Opera, *Otello*, produced at Milan 15

WAGNER. "Klingsor's Magic Garden" and "Flower Maidens" Scene (arranged by Steinbach) 16
"Charfreitags-Zauber" with vocal parts 134
Lohengrin's "Farewell" sung by Mr. Edward Lloyd 35
Lohengrin revived in English 50
Symphony in C 123, 135,
"Träume," Study for Orchestra 17, 123, 134
WESTMINSTER ORCHESTRAL SOCIETY 22, 64
WIDOR. Symphony in A 32
WIENIAWSKI, Joseph. Piano Trio (Op. 40) 86
WINANT, Miss Emily. Début 21

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